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THE
HIGH SCHOOL MUSIC READER

FOR THE USE OF

MIXED AND BOYS' HIGH SCHOOLS

BY

JULIUS EIGHTHES

GENERAL EDITOR
OF THE "HIGH SCHOOL MUSIC READER."
WITH A HISTORY OF MUSIC.

HOTON,

PUBLISHED BY Ginn & Heath.

1880.

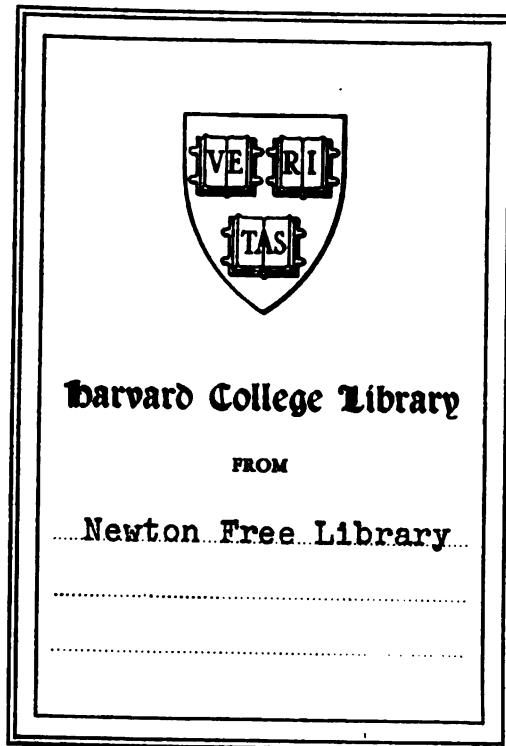
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T H E

HIGH SCHOOL MUSIC READER

FOR THE USE OF

MIXED AND BOYS' HIGH SCHOOLS

BY

JULIUS EICHBERG

GENERAL SUPERVISOR OF MUSICAL INSTRUCTION
IN THE BOSTON PUBLIC SCHOOLS

BOSTON
PUBLISHED BY GINN AND HEATH
1880

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v

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P R E F A C E.

THE present collection of Solfeggios and Four-Part Songs is designed more especially for the use of *Mixed* and *Boys' High Schools*. Some knowledge of singing and of reading at sight is indispensable, previous to taking up the High School Reader. All these Solfeggios have been used for years in the Boston High Schools, and will be found to contain a great variety of rythmical and melodic forms.

It is perhaps unnecessary to state that these exercises should be practised *by note*, and with as little aid as possible from the piano; giving due attention to position of body, evenness of tone, and clearness of enunciation. The Solfeggios may be transposed whenever it becomes necessary, although most of them can be sung by pupils of a very small compass of voice.

As in many High Schools there is often a scarcity of tenors, their part may, in most cases, be sung by altos (boys).

The Choruses have been selected for their musical worth, and are well adapted to the development of a sound musical taste.

Asking for the book a kind reception from his fellow-teachers, the author submits it to their friendly judgment.

JULIUS EICHBERG.



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ADVANCED SOLFEGGIOS.

No. 1.

Moderato.

The sheet music consists of eight horizontal staves of musical notation. Each staff begins with a G clef. The first staff contains six measures of music. The second staff contains five measures, with a bracket underneath the third measure grouping it with the fourth. The third staff contains seven measures. The fourth staff contains six measures. The fifth staff contains five measures. The sixth staff contains six measures. The seventh staff contains five measures. The eighth staff concludes with a final measure followed by a double bar line and repeat dots at the bottom right.

No. 2.

Andante.

No. 3.

Allegretto.

No. 4.

Vivace.

1o.
2o.

No. 5.

Allegretto.

2/4

A musical score for two voices. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time. The music consists of two measures. In the first measure, the top voice has a quarter note followed by an eighth note, and the bottom voice has a quarter note followed by an eighth note. In the second measure, the top voice has a half note followed by a quarter note, and the bottom voice has a half note followed by a quarter note.

No. 6.

Allegro.

The image shows a musical score with five staves of music. Each staff begins with a treble clef. The first four staves are in common time, indicated by a 'C'. The fifth staff is in 2/4 time, indicated by a '2/4' above the clef. The music consists of various note heads (solid black or open circles) connected by stems. Sharp symbols (♯) are placed above specific note heads to indicate key signature changes. The notes are distributed across the five staves, with some staves containing more notes than others.

No. 7.

Andantino.

A musical score for "The Star-Spangled Banner" arranged for four voices. The score consists of four staves, each starting with a treble clef and a key signature of one sharp (F#). The first staff contains eight measures of music. The second staff begins with a single note followed by six measures. The third staff begins with a single note followed by five measures. The fourth staff begins with a single note followed by five measures.



No. 8.

*Moderate.*Five staves of musical notation in G clef, common time. The notation includes various note heads (solid black, hollow, and with stems) and rests. The tempo is marked as *Moderate.*



No. 9.

Six staves of musical notation labeled "No. 9." in G major (one sharp). The notation includes various note values such as eighth and sixteenth notes, and rests. The music is divided into measures by vertical bar lines.

No. 10.

Largo.

No. 11.

Moderato leggiere.

No. 12.

NOTE.—The bass part may be sung by sopranos or altos (one octave higher, of course). Such practices will be found highly useful.

Allegretto ma moderate.

No. 13.
Allegretto.No. 14.
Andante.

A musical score for two voices or instruments, featuring soprano and bass staves. The key signature is three flats (B-flat, D-flat, G-flat), and the time signature is common time (C). The music consists of two systems of music. The first system concludes with a repeat sign and two endings. The second ending leads to a final section labeled "Fine." The bass staff continues with a new section of music after the first ending.

D. C. al Fine.

No. 15.

Allegro quasi allegretto.

No. 16.

Tempo giusto.



No. 17.

*Andantino.*Six staves of musical notation in G clef, 2/4 time, and a key signature of one flat. The notation includes eighth and sixteenth notes, with a dynamic marking of *Andantino.* The music features a recurring eighth-note pattern and includes a section with a sharp sign and a fermata over two measures.

No. 18.

*Commodo.
dolce.*

The musical score for No. 18 consists of five staves of music in common time. The key signature is one flat. The first staff begins with a quarter note followed by eighth notes. The second staff features sixteenth-note patterns. The third staff includes a dynamic instruction 'p' (piano). The fourth staff contains eighth-note pairs. The fifth staff concludes with a half note.

No. 19.

Non troppo allegro.

The musical score for No. 19 consists of five staves of music in common time. The key signature is one flat. The first staff shows eighth-note pairs. The second staff has sixteenth-note patterns. The third staff includes eighth-note pairs. The fourth staff contains eighth-note pairs. The fifth staff concludes with a half note and a fermata.

No. 20.

Allegro. Sempre forte.

No. 21

Risoluto.

No. 22.

Allegro gioco.

The musical score for No. 22 consists of eight staves of music. The first two staves begin with a treble clef, a key signature of one flat, and a 12/8 time signature. The subsequent six staves also start with a treble clef and a key signature of one flat, though the time signature is not explicitly repeated for each.

No. 23.

NOTE.—The bass part can also be sung by altos and second sopranos.

Fughetta.

The musical score for No. 23 is a Fughetta. It features two staves: a treble staff at the top and a bass staff at the bottom. Both staves are written in common time and use a key signature of two sharps. The bass staff includes a bass clef, while the treble staff uses a standard treble clef.

The image displays six staves of musical notation, likely for two voices (treble and bass). The notation consists of two systems of three staves each. The top staff in each system is in treble clef, and the bottom staff is in bass clef. The key signature is two sharps (F major or G minor). The music includes various note values such as eighth and sixteenth notes, rests, and grace notes. Measures are separated by vertical bar lines, and a repeat sign with a brace is present in the third measure of the first system. The music concludes with a double bar line and repeat dots at the end of the sixth staff.

No. 24.

Tempo di Minuetto.

No. 25.



The image shows four staves of musical notation. The top three staves are in treble clef and the bottom staff is in bass clef. Each staff begins with a clef, a key signature of one sharp (F#), and a common time signature. The first staff contains six measures. The second staff contains five measures, with the last measure ending on a fermata over a dotted half note. The third staff contains five measures, with measure 3 containing a '3' below it, indicating a triplet. The fourth staff contains five measures, with measures 3 and 5 each containing a '3' below them, indicating triplets.

No. 26.

Allegro energico.

The image shows six staves of musical notation, likely for a wind ensemble, arranged vertically. Each staff begins with a treble clef and a key signature of one flat. The first three staves feature a bassoon-like part, indicated by a bassoon icon in the top left corner. The fourth through sixth staves feature a flute-like part, indicated by a flute icon in the top left corner. The music consists of eighth and sixteenth note patterns, with various dynamics and performance instructions like 'forte' and 'piano' throughout.

No. 27.

Allegro marcato.

A musical score consisting of ten staves of music. The key signature is one flat, and the time signature is common time (indicated by a '3'). The music is divided into measures by vertical bar lines. The notes are primarily eighth notes, with some sixteenth notes and quarter notes. The first staff begins with a dotted half note followed by a sixteenth note. The second staff begins with a sixteenth note. The third staff begins with a quarter note. The fourth staff begins with a dotted half note followed by a sixteenth note. The fifth staff begins with a sixteenth note. The sixth staff begins with a sixteenth note. The seventh staff begins with a sixteenth note. The eighth staff begins with a sixteenth note. The ninth staff begins with a sixteenth note. The tenth staff begins with a sixteenth note.



No. 28.

Andante con moto.

No. 29.

Fughetta.

The musical score consists of eight staves of music, each starting with a treble clef and a key signature of one sharp (G major). The time signature is common time (indicated by a 'C'). The music is a fughetta, a type of fugue. The first staff begins with a single note followed by a series of eighth notes. The subsequent staves show various entries and developments of the musical theme, with some staves containing rests and others showing continuous eighth-note patterns. The music concludes with a final staff ending with a double bar line and repeat dots.

No. 30.

Allegro di molto.

A musical score consisting of ten staves of music. The key signature is A major (three sharps). The time signature varies between common time and 2/4 time. The tempo is indicated as *Allegro di molto*. The music features various note values including eighth and sixteenth notes, and rests. Measure 1 starts with a half note followed by a quarter note. Measures 2-3 show a series of eighth-note patterns. Measures 4-5 continue with eighth-note patterns, with measure 5 ending on a half note. Measures 6-7 show more eighth-note patterns. Measures 8-9 continue with eighth-note patterns, with measure 9 ending on a half note. Measures 10-11 show eighth-note patterns, with measure 11 ending on a half note.

No. 31.

Vivace.

A musical score consisting of ten staves of music. The key signature is A major (three sharps). The time signature varies between common time and 6/8. The tempo is indicated as *Vivace*. The music features various note values including eighth and sixteenth notes, with some grace notes and slurs. The score is divided into measures by vertical bar lines.

No. 32.

Andante grazioso.

A musical score consisting of eight staves of music for a single instrument. The music is in common time and uses a treble clef. The key signature changes throughout the piece, starting in C major, moving to G major, then F major, then D major, then A major, then E major, then B major, and finally G major. The tempo is indicated as *Andante grazioso*. The music features various note values including eighth and sixteenth notes, and rests. There are several fermatas (dots over notes) and a double bar line with repeat dots at the end of the piece.

No. 33.

Tempo di Valse.

No. 34.

Alla Siciliana.

Six staves of musical notation in G major, 2/4 time. The notation consists of six horizontal five-line staves, each starting with a treble clef and a key signature of one sharp (F#). The music includes various note values such as eighth and sixteenth notes, and rests. Measures 1-3 show eighth-note patterns. Measures 4-6 show sixteenth-note patterns, with measure 6 concluding with a half note followed by a repeat sign and a new staff.

No. 35.

Allegro molto marcato.

Four staves of musical notation in F major, 2/4 time. The notation consists of four horizontal five-line staves, each starting with a treble clef and a key signature of one flat (B-flat). The music includes eighth and sixteenth notes, with some notes having stems pointing in different directions. Measures 1-2 show eighth-note patterns. Measures 3-4 show sixteenth-note patterns.

No. 36.

Allegretto.

A musical score consisting of ten staves of music. The key signature is one sharp (F#), and the time signature is common time (indicated by a '4'). The tempo is Allegretto. The music is divided into measures by vertical bar lines. The notes include quarter notes, eighth notes, sixteenth notes, and thirty-second notes. Measures 1-2: Treble clef staff, eighth notes. Measures 3-4: Treble clef staff, sixteenth-note patterns. Measures 5-6: Treble clef staff, sixteenth-note patterns. Measures 7-8: Treble clef staff, sixteenth-note patterns. Measures 9-10: Treble clef staff, sixteenth-note patterns. Measures 11-12: Treble clef staff, sixteenth-note patterns. Measures 13-14: Treble clef staff, sixteenth-note patterns. Measures 15-16: Treble clef staff, sixteenth-note patterns. Measures 17-18: Treble clef staff, sixteenth-note patterns. Measures 19-20: Treble clef staff, sixteenth-note patterns. Measures 21-22: Treble clef staff, sixteenth-note patterns. Measures 23-24: Treble clef staff, sixteenth-note patterns. Measures 25-26: Treble clef staff, sixteenth-note patterns. Measures 27-28: Treble clef staff, sixteenth-note patterns. Measures 29-30: Treble clef staff, sixteenth-note patterns. Measures 31-32: Treble clef staff, sixteenth-note patterns. Measures 33-34: Treble clef staff, sixteenth-note patterns. Measures 35-36: Treble clef staff, sixteenth-note patterns. Measures 37-38: Treble clef staff, sixteenth-note patterns. Measures 39-40: Treble clef staff, sixteenth-note patterns. Measures 41-42: Treble clef staff, sixteenth-note patterns. Measures 43-44: Treble clef staff, sixteenth-note patterns. Measures 45-46: Treble clef staff, sixteenth-note patterns. Measures 47-48: Treble clef staff, sixteenth-note patterns. Measures 49-50: Treble clef staff, sixteenth-note patterns. Measures 51-52: Treble clef staff, sixteenth-note patterns. Measures 53-54: Treble clef staff, sixteenth-note patterns. Measures 55-56: Treble clef staff, sixteenth-note patterns. Measures 57-58: Treble clef staff, sixteenth-note patterns. Measures 59-60: Treble clef staff, sixteenth-note patterns. Measures 61-62: Treble clef staff, sixteenth-note patterns. Measures 63-64: Treble clef staff, sixteenth-note patterns. Measures 65-66: Treble clef staff, sixteenth-note patterns. Measures 67-68: Treble clef staff, sixteenth-note patterns. Measures 69-70: Treble clef staff, sixteenth-note patterns. Measures 71-72: Treble clef staff, sixteenth-note patterns. Measures 73-74: Treble clef staff, sixteenth-note patterns. Measures 75-76: Treble clef staff, sixteenth-note patterns. Measures 77-78: Treble clef staff, sixteenth-note patterns. Measures 79-80: Treble clef staff, sixteenth-note patterns. Measures 81-82: Treble clef staff, sixteenth-note patterns. Measures 83-84: Treble clef staff, sixteenth-note patterns. Measures 85-86: Treble clef staff, sixteenth-note patterns. Measures 87-88: Treble clef staff, sixteenth-note patterns. Measures 89-90: Treble clef staff, sixteenth-note patterns. Measures 91-92: Treble clef staff, sixteenth-note patterns. Measures 93-94: Treble clef staff, sixteenth-note patterns. Measures 95-96: Treble clef staff, sixteenth-note patterns. Measures 97-98: Treble clef staff, sixteenth-note patterns. Measures 99-100: Treble clef staff, sixteenth-note patterns.



No. 37.

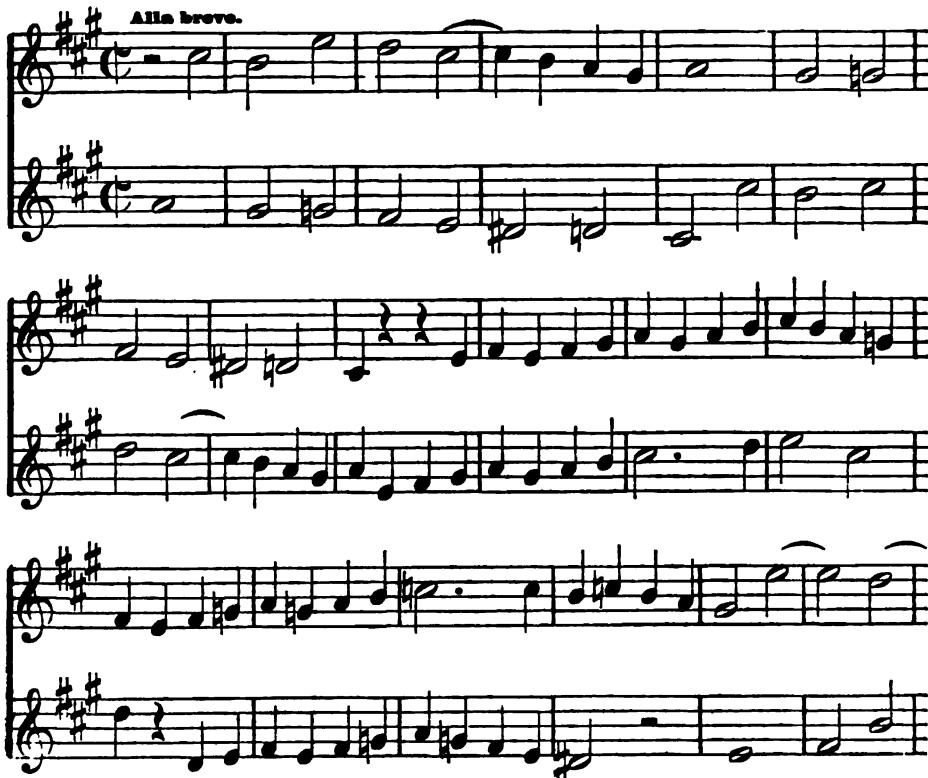
Allegretto.

Six staves of musical notation in 3/8 time. The first three staves begin with a treble clef and a key signature of one sharp (F#). The next three staves begin with a treble clef and a key signature of one flat (B-flat). The notation includes various note values such as eighth and sixteenth notes, and rests. Measures 1-3: Treble clef, F# key signature. Measures 4-6: Treble clef, B-flat key signature. Measures 7-9: Treble clef, B-flat key signature. Measures 10-12: Treble clef, B-flat key signature.

No. 38.

Allegretto.

No. 39.

Alla breve.



No. 40.

Allegro.

Six staves of musical notation in various keys:

- Staff 1: G major (two sharps)
- Staff 2: F major (one sharp)
- Staff 3: E major (no sharps or flats)
- Staff 4: D major (one sharp)
- Staff 5: C major (no sharps or flats)
- Staff 6: B-flat major (two flats)

No. 41.

The musical score consists of ten staves of music in G major, 2/4 time. The key signature is one sharp. The first staff begins with a dynamic of *Grave*. The second staff starts with a dynamic of *Sforzando*. The third staff begins with a dynamic of *Forte*. The fourth staff begins with a dynamic of *Piano*. The fifth staff begins with a dynamic of *Mezzo-forte*. The sixth staff begins with a dynamic of *Moderato*. The seventh staff begins with a dynamic of *Allegro*. The eighth staff begins with a dynamic of *Allegretto*. The ninth staff begins with a dynamic of *Adagio*. The tenth staff begins with a dynamic of *Andante*. The score includes various musical markings such as slurs, grace notes, and dynamic changes throughout the ten staves.

No. 42.

Canon a due. Allegro.

The musical score consists of two staves of music, each in common time and key signature of four flats. The top staff begins with a sixteenth-note grace followed by eighth notes. The bottom staff begins with a half note followed by eighth notes. Both staves continue with a series of eighth and sixteenth-note patterns, separated by measure lines. The music concludes with a final measure ending on a half note.

No. 43.

Allegretto con moto.

The musical score consists of ten staves of music. The key signature is one flat, and the time signature is 3/8. The music is divided into measures by vertical bar lines. The notes include quarter notes, eighth notes, sixteenth notes, and thirty-second notes. Measure 1 starts with a quarter note followed by a sixteenth note. Measures 2 and 3 show eighth-note patterns. Measures 4 through 8 feature sixteenth-note patterns. Measures 9 and 10 conclude the piece with eighth-note patterns. The score is written on ten staves, likely for a ten-part ensemble or a single instrument with ten staves.

No. 44.

Allegretto.

No. 45.

Allegretto non troppo.

No. 46.

Allegro ma non troppo.

The musical score for No. 46 consists of six staves of music in common time with a key signature of one sharp. The music begins with eighth-note patterns and transitions into sixteenth-note patterns with grace notes. Measure 3 features a triplet marking over two measures. Measures 4 and 5 show eighth-note pairs followed by sixteenth-note patterns. The score concludes with a final measure ending on a half note.

No. 47.

Tranquille.

The musical score for No. 47 consists of four staves of music in common time with a key signature of two sharps. The first two staves are in 8/8 time, featuring eighth-note patterns. The third staff begins with a 9/8 time signature, followed by a 3/4 time signature. The fourth staff concludes with a 3/4 time signature. The music is marked *Tranquille.* and *l'istesso tempo.*

Sheet music consisting of six staves of musical notation. The music is in G major (two sharps) and 2/4 time. The notation includes various note values such as eighth and sixteenth notes, rests, and grace notes. Measure endings are indicated by small numbers (1, 2, 3) above the staff. The music is divided into measures by vertical bar lines.

No. 48.

Lento.

Sheet music consisting of four staves of musical notation. The tempo is Lento. The music is in G major (two sharps) and 6/8 time. The notation includes eighth and sixteenth notes, rests, and grace notes. Measure endings are indicated by small numbers (1, 2, 3) above the staff. The music is divided into measures by vertical bar lines.

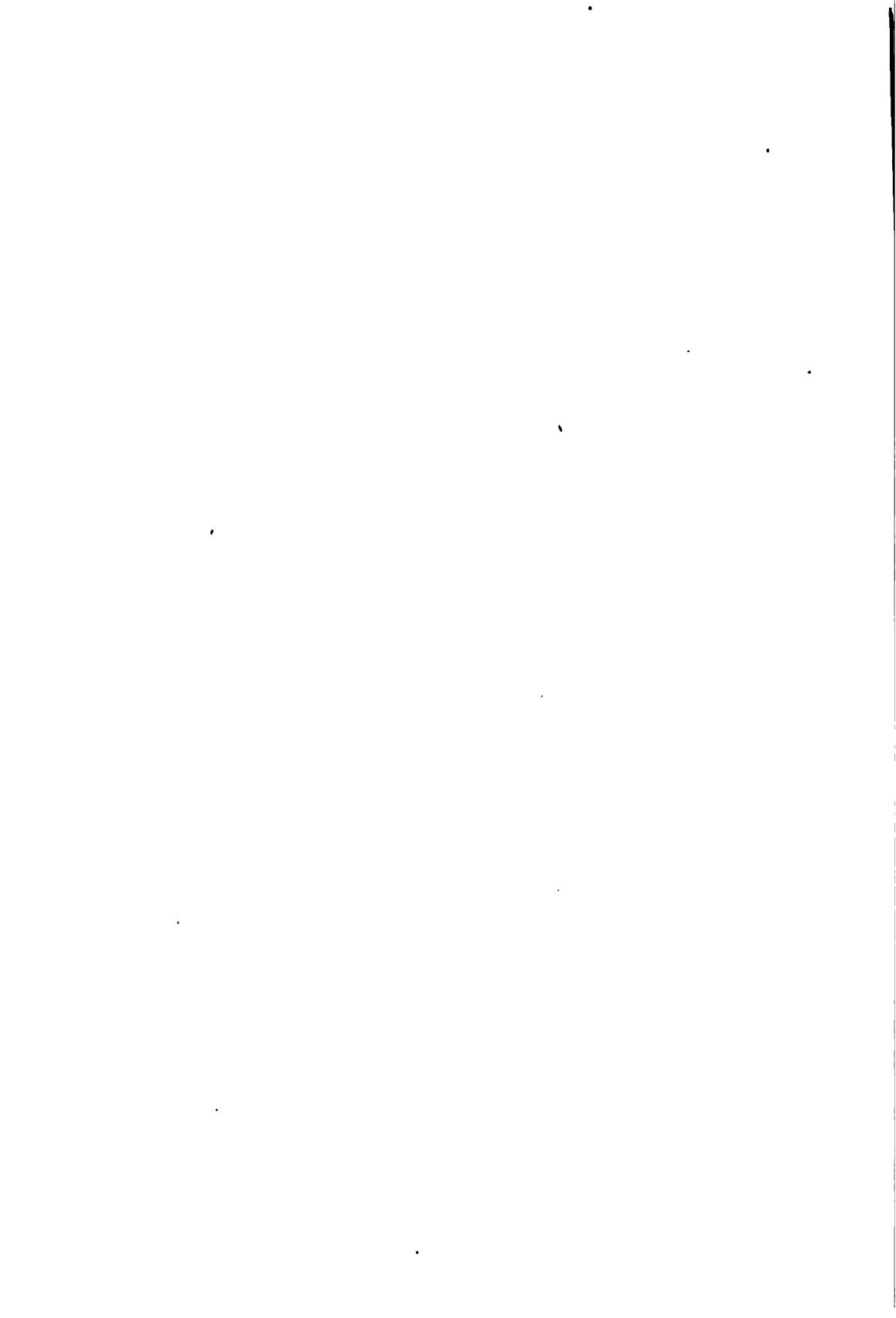
No. 49.



No. 50.







SONGS.

MORNING HYMN.

1. With - in the East the gol - den sun Has
2. A - mid the morn - ing's new - born light, In
3. O God, I thank Thee for Thy love, So

from the dark - ness ris - en; He comes his
pray'r to Heav - en kneel - - ing, A ho - ly,
mer - ci - ful and ten - - der; Be thou for

glo - rious course to run, And free the world from pris - on.
hum - ble, pure de - light Comes gen - tly o'er me steal - ing.
ev - er - more, as now, My stay, my soul's de - fend - er.

THE LORELEY.

FR. SILCHER.

1. I know not what is the mean - ing, That wear - y, sad am
 2. A - bove on the rocks is lean - ing A maid - en strange - ly
 3. A fish - er be - low is heark'ning, It fills with grief and

I; Of an - cient times I'm dream - ing, A
 fair Her gold - en jewels are gleam - ing, She
 love, ... He heeds not the rocks so dark - 'ning, He

le - gend long gone by. The day is fad - ing to
 combs her long gold - en hair. With gold - en comb she
 sees but the form a bove. I think the riv - er will

twi - light And soft - ly flows the Rhine; The
 combs it, And sings there-to a song; The
 bur - y The boat and fisher ere long; "Twill



mount - ains a - far are gleam - ing In sun - set's gold - en shine.
mel - o - dy is won - der - ful, Bewild'ring, strange and sad.
be the deed of the Lor - e - ley and of her mag - ic song.



NIGHT, O SACRED NIGHT!

FR. X. CHWATAL

1. Night, O Night, O sa - cred Night! Cov - 'ring with thy
2. Night, O Night, O sa - cred Night! On thy heart in
3. Night, O Night, O sa - cred Night! Wea - ry in thine



cloak of shad - ows, Woods and moor - lands, fields and mead - ows,
dreams held by thee, Roam we in a hap - pier coun - try;
arms, O take me! Hap - py in my slum - bers make me!



Breath-est ho - ly peace and love,
O that thou would'st nev - er wane,
In the dreams that come to me,



from a - bove;
back a - gain;
friend - ship be!

Breath - est ho - ly peace and
O that thou would'st nev - er
In the dreams that come to

love, On the wea - ry from a - bove.
wane, Would we'd come not back a - gain!
me, Let there tru - est friend - ship be!

BREATHE SOFT, YE WINDS.

Composed by WILLIAM PAXTON.

Andante affettuoso.

1. Breathe soft, ye winds, ye wa-ters, gent-ly flow;

Shield her, ye trees, ye flow'rs, a-round her grow; grow: Ye

swains, I beg you pass in si-lence by,... My

love . . . in .. yon-der vale a-sleep doth lie, My

love in yon-der vale a-sleep doth lie. Ye lie.

love in yon-der vale a - sleep doth lie, Ye . . . lie.

PRAYER DURING BATTLE.

F. H. HUMMEL.



1. Fa - ther, I call on Thee! Dead - ly sur-round me the
 2. Lord, I ac-knowl-edge Thee! When in the Au - tumn the
 3. Might - y God, bless thou me! Fa - ther, I give to thee



strife and the blood - shed; Roar - ing, en - close me tho
 dead leaves are fall - ing, So, in the car - nage of
 my life in keep - ing. Thy pow'r can take it, for



can - nons so fa - tal; Guide in all bat - tles, I
 bat - tle ap - pall - ing, Guide in all bat - tles, I
 thou, Lord, didst make it. Guide in all bat - tles, I



call on Thee; Fa - ther, pro - tect Thou me.
wor - ship Thee; Fa - ther, pro - tect Thou me.
wor - ship Thee; Fa - ther, pro - tect Thou me.

RUSSIAN HYMN.

ALEXIS LVOFF.

God save our Fa-ther-land! long may its glo - ry, Jus-tice, and
pow - er the pur - est be; Dread of all tyr - an - ny,..
Freedom's de-fend - er, God be thy guide, O our Fa-ther-land!

A MOTHER'S HEART.

CARL ECKER.

1. One heart with-in the world ex-ists, That lov-ing is . . . and
 2. With-in the gen-tlest heart the stream Of love is not all
 3. A heart in which each one can trust, In grief or joy, a

true; For-get-ful al-ways of it-self, Its love is al-ways clear; Where sac-ri-fice is weigh'd and weigh'd, That is not love, I heart Which sees with pleas-ure hap-pi-ness In which it has no

new. O oth-er is the heart of friends. How rare true love is fear! One heart a-lone is ev-er filled With thoughts of pur-est part; This pure heart all from self-love free, Which calls this love its

there; Of friend-ship's pleas-ures it partakes, But not of friend-ship's love, A heart which dreads no sac-ri-fice, Its bound-less love to own, Is, in its might-y pow'r and strength, A mother's heart a -

care; Of friendship's pleasures it partakes, But not of friendship's care.
prove; A heart which dreads no sac-ri-fice Its bound-less love to prove.
lone; Is, in its might-y pow'r and strength, A mother's heart a-lone.

THE WANDERER'S SONG.

C. M. WEBER.

1. The sun a-wakes, And grand - ly takes His
2. With dance and song A joy - ous throng, We

course o - ver moun - tains and streams. O morn - ing breeze, O
mirth - ful - ly go on our way, With-out a care, with

for - est trees, O won - der - ful gold - - en beams!
joy for guide, All life seems an end - - less play.

LIGHTLY TREAD, 'TIS HALLOW'D GROUND.

Composed by JOHN SCOTLAND.

Andante.

Light-ly tread, 'tis hal-low'd ground, Hark! a-bove, be-

low, a-round, Fai-ry bands their vi-gils keep,

While frail mor-tals sink to sleep. And the moon with

fee-ble rays Gilds the brook that bub-bling plays; As in

mur-murs soft it flows, Mu-sic that will heal all woes.

THE BELLS OF ST. MICHAEL'S TOWER.

Composed by W. KNYVETT.

Allegro.

1. Mer - ri - ly, Mer - ri - ly, rung the bells, the bells of Saint Michael's
 tow'r, When Rich - ard Pen - lake and Re - bec - ca his wife ar -
 riv'd at the church door. Mer - ri - ly, mer - ri - ly rung the bells, the
 bells of Saint Michael's tow'r. Mer - ri - ly, mer - ri - ly
 rung the bells, the bells of Saint Michael's tow'r. Richard Penlake was a

Cheer-ful man, cheerful, and frank, and free, But he led a sad life with Re -

bec - ca his wife, For a ter - ri - ble shrew was she....

A tempo prime.

Mer - ri - ly, mer - ri - ly rung the bells, the bells of Saint Michael's

tow'r, Mer - ri - ly, mer - ri - ly rung the bells, the

bells of Saint Michael's tow'r. Richard Penlake a scolding would take, Till

pa-tience a-vail'd no lon-ger, Then Rich-ard Pen-lake a

crabstick would take, And shew her that he .. was the stron-ger, and

Iem - - tam - - do. **Tempo prime.**

show her that he was the stron-ger. Mer-ri - ly,.. mer-ri - ly ..

cres.

rung the bells, the bells of Saint Michael's tow'r, Mer-ri - ly,

cres.

mer - ri - ly rung the bells, the bells of Saint Mi-chael's tow'r.

YOU GENTLEMEN OF ENGLAND.

Moderato.

Composed by Dr. CALLCOTT.



1. You gen - tle - men of Eng - land, that live at home, at
 2. If en - e-mies op - pose us, when Eng - land is at
 3. Then cour - age, all brave mar - i-ners, and nev - er be dis -



ease, Ah! lit - tle do you think up - on the
 wars With a - ny for - eign na - - tions, we
 may'd; Whilst we have bold ad - ven - tu - rers, we



dan - gers of the seas; Give ear un - to the
 fear not wounds or scars; Our roar - ing guns shall
 ne'er shall want a trade; Our mer-chants will em -



ma - ri-ners, and they will plain - ly show All the
 teach 'em our val - or for to know,
 ploy us, to fetch them wealth, we know;
 Whilst they Then be



cares and the fears, all the cares and the fears, all the
reel on the keel, whilst they reel on the keel, whilst they
bold, work for gold, then be bold, work for gold, then be

cares and the fears,
reel on the keel,
bold, work for gold,

When the storm-y winds do
When the storm-y winds, etc.
When the storm-y winds, etc.

blow, when the storm-y winds do blow, when the

storm-y winds do blow, when the storm-y winds do blow.

MAY.

FR. KUHLAU.

1. O, the love - ly month of.. May, O, the
 2. Gai - ly from the dis - tant hills, Gai - ly
 3. O, the morn - ing seems so.. fair, O, the
 4. Hap - pi - ness this glad - some day, Hap - pi -

love - ly month of.. May Has from dark - ness
 from the dis - tant hills, With a bus - y
 morn - ing seems so fair, While the dew en -
 ness this glad - some day Seems to us much

ris - - en, Burst its win - ter pris - - on,
 mur - - mur, To the rush - ing riv - - er
 clos - - es Yet the half - blown ros - - es,
 near - - er; Life and love seem dear - - er

mf

Rules the world with gen - - tle sway.
Flow the spark-ling moun - - tain rills.
And the per-fumes fill the air.
In the hap - py month . . . of.. May,

O, the love - ly
Gai - ly from the
Sweet-est per-fumes
In the hap - py

month of May, O, the love - ly month of May,
dis - tant hills, Gai - ly from the dis - tant hills,
fill the air, Sweet - est per - fumes fill the air,
month of May, In the hap - py month of May,

mf

Love - ly, O, the love - ly month - of May!
Gai - ly Flow the spark-ling moun - - tain rills.
Sweet - est, Sweet - est per-fumes fill - - the air.
Hap - py, In the hap - py month . . . of May!

THE LINDEN TREE.

FRANZ WULLNER.



1. A lin-den tree stands in the for - est, Sur-round-ed by grass-es and
 2. A riv - u - let spar-kles be-side it, By sum-mer winds rippled and
 3. The shade of the lin-den in-vites me To rest by the murmur-ing



flowers; The leaves on its branch-es they whis - per, The
 tossed; The bil - lows re - gret - ful - ly mur - mur, The
 stream, Soon fanned by the breez - es of sum - mer, Soon



leaves on the branch-es they whis - per, they whis - per, Re -
 bil - lows re - gret - ful - ly mur - mur, they mur - mur, They
 fanned by the breez - es of sum - mer, so gen - tly, So



gret - ful of the van - ished joy - ous
 mur mur of the years for - ev - er
 gen tly, of the good old days I

hours, of the van - ished joy - ous hours.
 lost, of the years for - ev - er lost.
 dream, of the good old days I dream.
 of of of the van years ished

THE CASTLE.

ROBERT SCHUMANN.

1. Up - on a moun-tain's sum - mit A no - ble cas - tle
 2. But now, with voice of thun - der, His work the Mas - ter
 3. Of all the no - ble cas - tles, This one a - lone re-

mf

stands; To see its gran - ite tur - rets Men come from dis - tant
blessed; The storm-wind stayed its ter - rors, By name-less fear op-
mains, When in the west the sun - set Em - pur - ples hills and

mf

p

lands. One day the cas - tle's build - er Stood
pressed: "Thou great - est of all cas - tles, I
plains. Its walls are rocks of gran - ite; Its

on its high - est wall;
bless thy fu -ture sway,
moats are streams and seas;

The storm-winds roared a - -
Thou shalt not sink or...
The bat - tle-ments are..

p

bout him, The clouds fell like a pall. Un -
 crum - ble Un - til the Judg - ment Day!" Since
 moun - tains; Its courts are ver - dant leas. And

p

heed - ed struck the light - ning, The storm un-heed - ed
 then have man - y cas - tles Been built by oth - er
 "Free - dom" is the pass - word Of its de - vot - ed

roared, For pet - ty seemed their ter - rors, In pres - ence of the Lord.
 hands, But where in pride they tow - ered, To - day a ru - in stands.
 band, Who guard with life the cas - tle, Our own dear father - land!

THE SHADES OF EVE ARE FALLING.

ROBERT VOLKMANN.



1. The eve - ning shad - ows ris - ing, Melt in the heav'n-ly
 2. The dream - ing lark is soar - ing To bet - ter spheres a -
 3. But now the stars are fad - ing, The eve - ning splendor



blue; The birds in peace are sleep - ing, The flow'rs are bathed in
 bove; The sleep - ing, dew - hid blos - soms, Are lost in dreams of
 dies; For in the west the storm-clouds, Swift, sa - ble shad - ows



dew, The flow'rs and birds are dream - ing, In
 love. I, too, I feel the beau - ty And
 rise; O birds, so gen - tly dream - ing! O



peace, O, let them rest,
mag - ic of the night:
blos - soms bathed in dew,

For joy there is, and
My soul is o - ver -
You heed not storms nor

sor - row, With - in each lit - tle breast,
pow - er'd By strange, unknown delight,
dan - ger,— Your sky is ev - er blue,

For joy there is, and
My soul is o - ver -
You heed not storms nor

sor - row, With - in each lit - tle breast.
pow - er'd By strange, un - known de - light.
dan - ger,— Your sky is ev - er blue.

TO OUR FATHERLAND.

FRANZ ABT.

mf

1. The sim - ple songs to thee we of - fer, Are gifts of pur - est
 2. May God be-stow His ho - ly bless-ing, O Fa - therland, on
 3. To see thee crowned by stainless glo - ry Is what thy chil - dren

love, And may the gold - en tones, as - cend - ing, Re -
 thee; It will re - turn to heaven's own keep - ing Should
 ask, To live a life of truth and hon - or Will

sound in Heaven a - bove. That song is fit, O coun - try, That
 thou un-wor - thy be. May Truth, and Faith, and Jus - tice, Each
 be thy chil - dren's task. O, go thy way tri - umphant, So

heart - felt song, To show our deep de - vo - tion, So
guide thy way In - to the gold - en splen-dors Of
grand and free That we shall glor - y ev - er Thy

true and strong; That song is fit, O coun - try, That heart - felt
end - less day; May Truth, and Faith, and Justice, Each guide thy
sons to be; O, go thy way tri - umphant, So grand and

song, To show our deep de - vo - tion, So true and strong.
way In - to the gold - en splendors Of end - less day.
free That we shall glo - ry ev - er Thy sons to be.

CAST THY BURDEN.

From "ELIJAH."

Cast thy bur-den up-on the Lord, And he shall sus-

tain thee: He new - er will suf - fer the

right - eous to fall; He is at thy right hand. Thy

mer - cy, Lord, is great, and far a - bove the heavens; Let

none be made a - sham - od, that wait up - on thee.

BRIGHT MAY IS THERE.

KARL ECKER.

1-4. Bright May is there, bright May is there! I nev - er saw bright May so fair! Bright May is there, bright May is there! I nev - er saw bright May so fair! Bright May is there!

1. No bough where blossoms are not seen! No field that is not
 2. The breez - es, per - fume la - den, roam To us from o'er the
 3. No cloud that tints not with deep blue The sun - ny fields of
 4. My heart it beats so glad and free At all the lov - li-

clad in green; The flow'r's they waft their per - fumes sweet, And
 o - cean's foam; The birds with songs of praise a - rise, And
 heav'n a - new; No sun - beam bright, no sun - beam bright That
 ness I see! For song and mirth are ev - 'ry - where, And

seem to say, "God greet, God greet!" And seem to say "God greet!"
 greet the earth and greet the skies, And greet the earth and skies.
 gives not life with gold - en light, That gives not life with light.
 joy and love and won - ders rare In May are ev - 'ry - where.

O THOU MY HOPE, MY COUNTRY.

FRANZ ABT.

mf

1. O thou my hope, my coun - try, Un - chang - ing, faith - ful
 2. Thy beau - ty is un-chang - ing, My spir - it's cho - sen
 3. Thy mem - 'ry shall un - fad - ing Live in my in - most

mf

mf

friend, Whose love no storm can weak-en, Whose faith no word can bend, — I
 bride; Un - daunt-ed I shall fol - low Thy steps, what-e'er be - tide. As
 heart; No thought shall move my spirit In which thou hast not part; Should

mf

give to thee my heart, I give to thee my hon - or, I
 flow'r's turn to the sun, My spir - it seeks thy pres-ence, Thy
 fate our lives di - vide, My guid - ing star for - ev - er Will



give thee all, O fa-ther-land, My own dear fa - ther - land! I
pres - ence, O my fa-ther-land, My own dear fa - ther - land! Thy
be my own dear fa-ther-land, My own dear fa - ther - land! Will



give thee all, O fa - ther - land, My own dear fa - ther - land!
pres - ence, O my fa - ther - land, My own dear fa - ther - land!
be my own dear fa - ther - land, My own dear fa - ther - land!



TO THE SUNSHINE.

K. E. HERING.



1. O gold-en ray, O . . . gold-en ray That glad - ens with it's
2. Too nar - row seems my life and home, And far a - way I
3. O gold-en ray, you think, perchance, That I, like you, must
4. O gold-en ray, in . . . a - zure skies, Let no such fool - ish



light each day; Up - on whose mag - ic cord I rise In
fain would roam, To fol - low when the sun-shine guides, To
fit and dance, That I, like you, in thoughtless bliss, Each
thoughts a - rise; You know that from the unknown shore, The

sun - ny hours to bet - ter skies. O .. gold - en ray, O ..
lin - ger where the sun a - bides. O .. gold - en ray, etc.
pass - ing bud and flow'r must kiss. O .. gold - en ray, etc.
hap - py Past re - turns no more. O .. gold - eu ray, etc.

gold - en ray, That glad - dens with its light each day.

THE GOLDEN SUNSHINE.

Chorus from the Opera "The Magic Flute." W. A. MOZART.

The gol - den sunshine comes to ban - ish The sa - ble clouds of
 night; So ig - no - rance it - self shall van - ish Be -
 fore true wis - dom's light. O sa - cred Peace! from unseen
 E - den, Come to our hearts with bless - ings la - den, Then

earth will be a par - a - dise... From which we shall im -

mor - tal rise, From which we shall im-mor - tal rise.

No repeat.

GLORIOUS APOLLO.

Composed by S. WEBER.

SOLO. (Repeat in Chorus.)

Andante.

Glo - rious A - pol - lo from on high be - held us Wan - d'ring to

SOLO.

find a tem - ple for his praise; Sent Po - ly - hym - nia

hith - er to shield us, While we ourselves such a structure might raise.

SOLO. (*Repeat in Chorus.*)

Thus then com-bin - ing, Hands and hearts join - ing, Sing we, in

1st. 2nd. **solo.**

har - mo - ny, A - pol - lo's praise. praise. A - pol - lo's praise, A -

pol - lo's praise, A - pol - lo's praise, A - pol - lo's praise.

SOLO. (Repeat in Chorus.)

Here ev - 'ry gen - 'rous sen - ti - ment a - wak - ing,

Mu - sic in - spir - ing u - ni - ty and joy.

SOLO.

Each so - cial pleas - ure giv - ing and par - tak - ing,

Glee and good hu - mor our hours em - - ploy.

SOLO. (*Repeat in Chorus.*)

Thus then com - bin - ing, Hands and hearts join - ing,

Long may con - tin - ue our u - ni - ty and joy.

1st.

joy, our u - ni - ty and joy, our u - ni - ty and

2nd. SOLO.

CHORUS.

rall.

joy, our u - ni - ty and joy, our u - ni - ty and joy.

rall.

A SAILOR'S SONG.



1. The breeze is blow - ing, the boat - - is manned; A
 2. The moth - er watch - es, in grief and fear .. When
 3. "God - speed!" the fa - ther in part - - ing cries; His



bove... us gai - ly the sails..... ex - pand; Pro -
 sa - - ble shad - ows on high..... ap - pear; Pro -
 heart.. is heav - y, and dimm'd .. his eyes .. Pro -



tect us, ho - ly Fa - ther, Up - on the unknown sea ... O
 tect her, ho - ly Fa - ther, And let her spir - it be... Our
 tect, all-ho - ly Fa - ther, Guard Fa - ther-land and Home, Our



Fa - ther-land, O coun - try, We now nust part from thee!
guid - ing-star for - ev - er, Up - on life's troubled sea.
best our price-less treas - ures, While far a - way we roam.

fa - ther-land, fare - well, O fa - ther-land, fare - well!
moth - er, fare thee well, O moth - er, fare thee well!
fa - ther-land, fare - well, O fa - ther-land, fare - well!

fa - ther-land, fare - well, O fa - ther-land, fare - well!
moth - er, fare thee well, O moth - er, fare thee well!
fa - ther-land, fare - well, O fa - ther-land, fare - well!

TWILIGHT.

W. A. MOZART.

1. Gen - tly the twi - light hours are near - ing, Like an - gels
2. Strange is that pow'r from heav'n de - scend - ing, Its ho - ly
3. When ev - 'ning comes in a - zure splen - dor When wea - ry



fair to men ap - pear - ing; The peace - ful hours
 peace to all.. hearts lend - ing But to that one
 hearts grow soft and ten - der, How dear thy sway,



their mag - ic throw On wea - ry spir - its here be -
 whose work has been To pass the fleet - ing hours in
 how swift thy flight, Thou peace-ful, ho - ly, star - lit



low, On wea - ry spir - its here be - low.
 sin, To pass the fleet - ing hours in sin.
 night, Thou peace - ful, ho - ly, star - lit night!



O, HOW SO FAIR THE PEACE OF NATURE!

A. ROMBERG.

the peace of

Musical score for the first system of "O, HOW SO FAIR THE PEACE OF NATURE!". The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one flat. The tempo is indicated as C. The music features eighth and sixteenth note patterns. The lyrics "O, how so fair, O, how so fair the peace of na - ture ap -" are written below the notes, with "the peace .." and "of" underlined. Measure endings are shown at the end of each line.

Musical score for the second system of "O, HOW SO FAIR THE PEACE OF NATURE!". The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one flat. The tempo is indicated as C. The music features eighth and sixteenth note patterns. The lyrics "ap - pears un - to lov - ing gaze," are written below the notes, with "ap - pears un - to" and "lov - ing gaze" underlined. Measure endings are shown at the end of each line.

Musical score for the third system of "O, HOW SO FAIR THE PEACE OF NATURE!". The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one flat. The tempo is indicated as C. The music features eighth and sixteenth note patterns. The lyrics "O, let us all re - gaze. O, let us all re - joice, in" are written below the notes, with "gaze." and "O, let us all re - joice," underlined. Measure endings are shown at the end of each line.

joyce in glad - ness, all re - joyce in glad - .

let us all ro - joyce in glad - ness, O, let us all re - joyce in glad - .

ness, De - vout - ly of - fring God our praise, De - vout - ly

ness, Devout - ly off'ring God our praise, De - vout - ly

of - fring God our praise, De - vout - ly of - fring God our

praise. O, how o, so how so fair fair the the

how so fair the

peace of na - ture ap - pears un - to our lov - ing
peace of na - ture ap - pears un - to our lov - ing
gaze, . . . ap - pears un - to our lov - ing
gaze, ap - pears un - to our lov - ing gaze, ap -
to our lov - ing gaze, ap - pears un - to our
pears un - to our lov - ing gaze, ap -

lov - - - - - ing gaze, our lov - ing gaze.
 pears un - to our lov - ing gaze.
 Ap - pears un - to our lov - ing gaze.

HUNTING CHORUS.

From "Euryanthe," C. M. von WEBER.

1. The vales are hid in the dusk of morn, When
 2. The east is tinged with the com - ing light; The
 ech - oes wake to the hunt-ing-horn. The sig - nal heard, Then,
 ar - row flies with a dead - ly might. From start-led rest, On
 like a bird, So swift and free, O'er hill and lea, We
 moun - tain crest, The ea - gles rise To crim - soned skies, As

fol - low the ech - o - ing horn.
ech - oes a - wake far and near.

We fol - low the ech - o - ing
We fol - low, etc.

pianissimo f

horn, While calls from the bu - gles, the bu - gles so clear, . . . Com -

mand that the lords of the for - est ap - pear; . . . With calls from the

bu - gles so clear, The lords of the for - est ap - pear.

SPRINGTIME.

LUDWIG LIEBE.



1. Blue are the heav-en-s; Clear is the air; Na-ture surround-s us
2. Fresh from the mountain Greets us the stream; Brightly its wa - ters
3. Trees of the for - ests Mel - o - dies sing; Birds on the branches



Won-drous-ly fair.... Del - i - cate flow - ers Rise from the earth;
Rip - ple and gleam,... Play - ing and sparkling, Down from the hills.
Wel-come the Spring; O, how the rap - ture Bursts on the air,



Springtime, all na - ture Laughs at thy birth, Laughs at thy
While all the val - ley Blos - soms and thrills, Blos - soms and
Wel - com - ing Springtime, Springtime so fair, Spring-time so



With
peo- ple.

joy ful hearts.

f *p*

birth; Springtime, we greet thee with joy - ful hearts!
thrills; Springtime, we greet thee with joy - ful hearts!
fair; Springtime, we greet thee with joy - ful hearts!

SONG OF FRIENDSHIP.

W. A. MOZART.

1. While the twi - light hours, so ten - der, Dim the
2. All our thanks be to the Giv - er, Who has
3. Men who dare and men who suf - fer, Come from

sun - set's dy - ing splendor, Let me clasp thy stead - fast
filled our spir - its ev - er With a cour - age true and
all the world and of - fer To that cause your hand and

poco anim.

hand; Lead me to a coun - try brighter, Where the
strong! Which shall help to vir - tue lend-ing, And op -
heart! Break - ing tyr - an - ny's dread fet-ters, Mak - ing

p

sad - dest hearts grow light - er: To a bet - ter,
pres - sion's weap - ons bend - ing, Strength-en right and
all the world our debt - ors,— That, shall be on

fair - er land, To a bet - ter, fair - er land.
con - quer wrong, Strengthen right and con - quer wrong.
earth our part, That shall be on earth our part.

THE ROSE.

CARL ECKERT.



1. A wild rose in the for - est, Grew by a sun - ny
 2. The sky a - bove her whis - pered, "O wild rose, why com -
 3. A hun - ter, sing - ing gai - ly, Pass'd by the love - ly



brook, A hid - den, fra - grant blos - som Be - side a
 plain? Am I not ev - er pres - ent, In sun - shine
 spot; He saw the rose, and whis - per'd, "Come, rose, and



moss - y nook, But in the spark - ling wa - ter
 and in rain?" The wild rose cried in sor - row,
 share my lot!" The wild rose nod - ded gen - tly



Gaz-ing, she thus did moan: "What help to me my
"Ev-en with sun and rain, With bright stars and with
"Yes, I will go with thee, For where thou art I

beau - ty If I must bloom a - lone? What help to
moon - light, I yet a - lone re - main! With bright stars
nev - er A - gain shall lone - ly be, For where thou

me..... my beau - ty If I must bloom a - lone?"
and.... with moon-light, I yet a - lone re - main."
art..... I nev - er A - gain shall lone - ly be."

NEW-YEAR'S EVE.

J. A. P. SCHULE.



tear! To years long lost it's hy - ing, To years for - got - ten
 no! Some brave hearts now are dy - ing, While some at peace are
 pears. No earth-ly part-ing ev - er Pure hearts in Heaven can





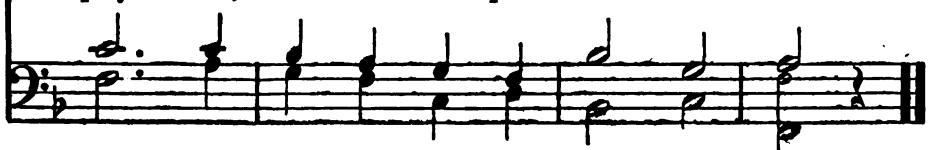
ly - ing; To us its hours, on fleet - ing wing, Some sorrow, yet much
ly - ing; O, think with tender - ness of all, And let a murmured
sev - er! Then let our solemn New-Year's prayer Be, that each life prove



joy, did bring! To us its hours, on fleet - ing
bless - ing fall; O, think with ten - der - ness of
true and fair; Then let our sol - emn New - Year's



wing. Some sor - row, yet much joy, did bring!
all, And let a mur-mured bless - ing fall.
prayer Be, that each life prove true and fair.



THE SKIES RESOUND.

L. von BEETHOVEN.

f

1. The skies re - sound with the Lord's end - less glo - ry! Be -
2. Ac - knowl-edge hum - bly the might of each won - der Which

yond the heav'n's the song is heard The earth sings prais - es, the
na - ture to thine eyes un - folds! Do works like these in their

sea chants His glo - ry, O mor - tals, heark - en to their
great - ness re - veal not To Thee, the rul - er of all

Who guides at e - ven the light of the
Cans't thou un - moved see these mill-ions of

word! Who guides at e - ven, at e - ven the light of the
worl'ds! Cans't Thou unmoved see these millions, these mill - - ions of

plan - ets? Who leads the sun each new-born day, each
be - ings, Or e'en the small-est grain of dust, of

plan - ets? Who leads the sun each new-born day, each
be - ings, Or e'en the small-est grain of dust, of

day? That when he comes in glo - ri - ous
dust? O praise Him, praise Him Who is all

beau - ty and grand - eur He lights the dark - ness with his
wis - dom and glo - ry And in His love put all thy

ray, He lights the dark - ness with his ray.
trust, And in His love put all thy trust.

SEE! THE CONQUERING HERO COMES.

G. F. HANDEL.

mf

See! the con - qu'ring he - - - - ro comes,

mf

Sound the trum - pets, beat the drums;

p

Sports pre - pare, the lau - - - rel bring;

f

Songs of tri - umphs to him sing.

Sports pre - - pare, the lau - - - rel bring;
Songs..... of tri - umph to..... him sing.

The musical score consists of two staves. The top staff is for the soprano voice, and the bottom staff is for the bass voice. Both staves are in common time and G major. The piano accompaniment is indicated by a treble clef and a bass clef with a right-angle bracket below them. The vocal parts have lyrics underneath them. The music includes various dynamics like forte (f), piano (p), and accents.

THE CHAPEL.

CONRADIN KREUTZER.

What ris - es fair on the dis - tant hill When the
stars like gems the heav - ens fill? What ris - es fair on the

The musical score consists of two staves. The top staff is for the soprano voice, and the bottom staff is for the bass voice. Both staves are in common time and C major. The piano accompaniment is indicated by a treble clef and a bass clef with a right-angle bracket below them. The vocal parts have lyrics underneath them. The music includes various dynamics like forte (f), piano (p), and accents.

dim.

dis - tant hill, When the stars, ... like gems, the

dis - tant hill.

heav - ens fill? A chap - el there stands, so still and

.....

1st.

small, Whose al - tar is read - y to wel - come all.

2nd.

wel-come all, Whose al - tar is read - y to wel - come all.

What are those tones that, so strange - ly sweet, So
sol - emn - ly calm, the pil - grim greet? What are those

> > >
tones that, so strange - ly sweet, So sol - emn - ly calm, The
sweet

pil - grim greet? The ho - ly fa - thers are sing - ing
...

...

1st.

there; The sa - cred song fills the eve - ning air,

2nd.

eve - ning air, The sa - cred song fills the eve - ning air.

What are the sounds that the zeph - yrs bear On

pin - ions of light, through earth and air? What are the

sounds that the zeph - yrs bear On pin - ions of light through
 bear?

earth and air? It is the bell which the pil - grims

calls To per - fect rest in those sa - cred halls,
 1st.

2nd. sa - cred halls, To per - fect rest in those sa - cred halls.

SICILIAN SONG.

1 { Lord, dis - miss us with thy bless - ing,
Let us each, Thy love pos - sess - ing,
2 { Thanks we give and ad - o - ra - tion
May the fruit of Thy sal - va - tion

Fill our hearts with joy and ... peace;
Tri - umph in re - - deem - ing ... grace;
For Thy gos - pel's joy - ful ... sound;
In our hearts and lives a - - bound;

O, ... re - - fresh us, O, ... re - - fresh us,
May Thy pres - ence, May Thy pres - ence,

Trav - ling through this wil - der - ness.
With us .. ev - - er - - more be ... found.

EVENING SONG.

FRANZ KUHLAN.

1. Un - der all the trees is rest; No evening breeze, on
 2. Grief and sin, be -neath the sky, For peace, each hastening
 3. Peace beyond the stars is found; From there a ho - ly,

care - less quest, Pass - es by; The wea - ry birds now are
 mo - ment, cry Un - to Heaven! The leaves are fall - ing in
 sil - v'ry sound Floats to earth; "Tis heav'nly mu - sic that

sleep - ing.
au - tumn,
ech - oes,

Hope and wait, hope and wait, Thou, too,
Hope and wait, hope and wait, Thou, too,
Hope and wait, hope and wait, Thou, too,

thou shalt rest ere long! Hope and wait, hope and wait, Thou, too,
thou shalt rest ere long! Hope and wait, hope and wait, Thou, too,
thou shalt sing this song! Hope and wait, hope and wait, Thou, too,

[1.-2.] Thou shalt rest
[3.] Thou shalt sing
rit.

thou shalt rest ere long,
thou shalt rest ere long,
thou shalt sing this song,

Thou shalt rest ere long.
Thou shalt rest ere long.
Thou shalt sing this song!

NATIONAL SONG.

ALBERT METHFESSEL.

arr.

1. Our coun - try we will ev - er love With
 2. O coun - try of our fa - thers' love! Thy
 3. To them be hon - or, great and true; They
 4. Yet, coun - try, great - er praise be thine, De -

child - like, deep de - vo - tion; Its praise - es from our sons were no - ble heart - ed; More pleased to die in died, yet live in glo - ry; And a - ges shall re - serv - ing love so ten - der; O, make us worth - y

lips shall ring O'er moun-tains, plains and free - dom's cause Than live from free - dom sound their praise, And tell the grand old of thy fame And of each brave de - fend - - er. o - - - cean. part - - ed. sto - - ry. sto - - ry.

THE HUNTER'S FAREWELL.

MENDELSSON-BARTHOLDY.



1. Who built thee, thou for - est grand, On the moun - tain o - ver
 2. In the world is grief and pain; Here, the deer in peace are
 3. 'Neath thy shade, the vows we make We will sa - cred - ly keep



yon - der? I can praise, and can but won - der At the la - bor
 roam-ing, While a - far, a - mid the gloam-ing, Ech - oes hunt - ing
 ev - er, Though we from thy peace must sev - er, In the world our



of His hand, can but won - der At the
 horn's re - train, 'mid the gloam-ing, Ech - oes
 part to take, we must sev - er, In the



decrease.

la - bor of his hand. Fare thee well! Fare thee
hunt-ing-horn's re - frain. Fare thee well! etc.
world our part to take. Fare thee well! etc.

Fare thee well!

pp Fare thee well! *p* Fare thee well! *cres.*
well! Fare thee well, O for - est
Fare thee well! Fare thee well!

f fair! Fare thee well! Fare thee well, O for - est fair!

mf

COME TO THE FOREST.

A. BILLETER.

mf

1. O, leave the scenes of rest - less life, Of sor - row,
2. With - in that sa - cred place no word Of strife or

mf

grief, and end - less strife, And to the sun - ny
 an - ger should be heard,— It des - e - crates a .

wood - lands flee, Where man at peace with man may be; To
 tem - ple fair, And stains the sweet - ness of the air. O

for - ests where the bend-ing boughs New glad-ness to the soul im-
 heart all full of pal - try pride! Come, leave thy thoughts of world-ly

part; Where ev - 'ry flow'r a sto - ry tells that o - ven
 good, And 'neath these sun - ny boughs re - vere The pow'r, that

cheers the sad - dest heart! The for - est, grand and free! The
nev - er heart with - stood! The for - est, grand and free! etc.

for - est, grand and free! Those sun - ny groves whose fra - grant

air Seems la - den with an un - said prayer; Those sun - ny groves whose

fra - grant air Seems la - den with an un - - said prayer.

THE GERMAN FATHERLAND.

1. Where is the Ger - man fa - ther-land? In Prus - sia bold? In
 2. Where is the Ger - man fa - ther-land? O, let me know Its

Swa - bia old? Or where the Rhine-grapes pur - ple bloom, Or
 glo - rious name! Is't Swit - zer - land, the brave and free, Whose

sea - gulls haunt the north - ern gloom? Oh, no, no,
 peo - ple die for lib - er - ty? Oh, no, etc.

no, The Fa - ther - land is great - er yet, The Fa - ther

The musical score consists of four staves of music. The first staff starts with a treble clef, a common time signature, and a key signature of one sharp. The second staff starts with a bass clef, a common time signature, and a key signature of one sharp. The third staff starts with a treble clef, a common time signature, and a key signature of one sharp. The fourth staff starts with a bass clef, a common time signature, and a key signature of one sharp. The lyrics are placed below each staff, corresponding to the musical notes. The first two staves have lyrics for both the first and second lines of the song. The third and fourth staves have lyrics for the third line only.

land is great - er yet. Where is the Ger - man fa - ther -

land? O, let me know its glo - rious name! Where e'er the *dolce.*

Ger - man heart has poured Its love, in song, to God our

Lord, There shall it be, There shall it be, There shall it be,

be,
There, comrades brave, there shall it
be, ...

be, ...
be, There, com - rades brave,

there shall it be. That
is the Ger-man fa - ther - land!

O God a - bove, stretch
forth Thy hand, Pro - tect

A musical score for a two-part vocal piece, likely for soprano and alto or tenor. The music is in common time and consists of four staves of music. The top two staves are soprano parts, and the bottom two are alto parts. The lyrics are integrated into the music, appearing below the notes. The first section of lyrics is: "coun - try with thy love en - fold. That is thy land, that is thy land, That is thy land, that is thy land, That, comrade That is thy land". The second section starts with "that is thy land,....." followed by "brave, that is thy land, That, com - rade brave, that is thy land, That, com - rade brave, that is thy land! land. That, com - rade brave, that is thy land!". The music includes various dynamics like *mezzo*, *bd*, and *mezzo*, and performance markings like slurs and grace notes.

coun - try with thy love en - fold. That is thy
land, that is thy land, That is thy land, that is thy land, That, comrade
That is thy land

that is thy land,.....
brave, that is thy land, That, com - rade brave, that is thy
land, That, com - rade brave, that is thy land!
land. That, com - rade brave, that is thy land!

THE SAW-MILL.

FRIEDR. GLUCK.

1. Be - side the mill, down yon - der, I sat me down to
 2. Then I be - held, half dream - ing, The saws, so sharp and
 3. And now a - live the tree seemed; Its fi - bres shrank with

dream; I saw the great wheels turn - ing, The
 bright, Cleave through a no - ble fir - - tree With
 dread; With low and mourn - ful ca - - dence, These

spar - kie of the stream, I saw the great wheels
 won - drous fa - tal might, Cleave through a no - ble
 words to me it said, With low and mourn - ful

turn - - ing, The spar - kle of the stream.
fir - - - tree With won - drous fa - tal might.
ca - - - - dence These words to me it said:

4 "Thou, wand'rer, well hast chosen
Thy time to come to me!"

¶: For thee alone I suffer,
And I must die for thee! :|

5 "For thee a cell so narrow,
Shall from my heart be made,

|: And thy sad heart, and weary,
Within at rest be laid." :|

6 Four planks I then heard falling;
My heart with fear was filled,—

¶: But when I fain would question,
The noisy wheels were stilled. :|

THE EVENING-BELLS.

a. s. von SECKENDORF.

1. See how the glo - ri - ous sun - set Col - ors the grove with its
2. Safe - ly, till morning dawns smil - ing, Rest we in Heaven's own

poco anim.
gold! See how the bright stars of ev - 'ning Shine out in
care; Prais - ing, on joy - ous - ly wak - ing, Morn - ing so

numbers un - told! In the dis - tance, bells toll for the
wondrously fair. In the dis - tance, etc.

death of the day; Sing on, bells, ring

on, bells, The sad, self - same way,— Toll-ing, when

twi - light has fled, The death of the mirth - ful day.

>

HARK, THE LARK.

Gems by DR. COOKE.

Words from "Cymbeline."

Hark! hark! the lark at heav'n's gate sings; Hark!

hark! the lark at heav'n's gate sings, . . . And

Phoe - bus 'gins a - rise, . . . His steeds to wa - ter at those

wa - ter at those springs On chal - ic'd flow'r's that

On chal - ic'd flow'r's that

1st. 2nd.

ma - ry - buds be -
lies; lies; And wink - ing, ma And wink - ing
gin To ope their gold - - - en eyes, And wink - ing
ma - ry - buds be - gin - - - - - To ope, wink - ing be -
buds be - gin To ope, be -
ma - ry - buds be - gin To ope their gold - - en eyes; With
gin - - to ope their gold - en eyes;
gold - - en eyes;

ev - 'ry thing that pret - ty is, My la - dy sweet, a -

rise, My la - dy sweet, a - rise, My la - dy sweet, a -
 rise; With ev - 'ry thing that pret - ty is, My la - dy sweet, a -
 rise, a - rise, a - rise, My la - dy sweet, a -
 rise, And wink-ing rise, a - rise ...
 and wink - ing

HUNTING SONG.

C. M. von WEBER.

1. A - way, a - way, a - way, a - way! The wood-lands
 2. Fare - well, fare - well, fare - well, fare - well! The night in
 3. A - way, a - way, a - way, a - way! The a - sure

fair in - vite, A - way, a - way, With mag - ic might, with
 part - ing said, Fare - well, fare - well! Then swift - ly fled, then
 glow - ing light, The light, the light, The world so bright, the

mag - io might, At joy - ous break of day, At
 swift - ly fled O'er hill and nest - ling dell, O'er
 world so bright, Tempts us a - way, a - way, Tempts

joy - ous break of day! A - way to the chase, to the
 hill and nest - ling dell. A - way to the chase, etc.
 us a - way, a - way! A - way to the chase, etc.

chase, a - way, At break of the glo - ri - ous, sun - ny day!

Tra la, tra la, tra la, tra la, Tra
 la, tra la, tra la, tra la, tra la!

(Echo.)

la, tra la, tra la, Tra la, tra la, tra la!

WILD ROSE OF THE MOORLAND.

HEINRICH WERNER.

1. On a moor a youth es-pied, Pass-ing by, a wild - rose;
 2. And he said, "I'll break thee, Rose, Wild-rose of the moor-land!
 3. But the youth with care-less hand Broke the love - ly blos - som;

And he saw it with de-light, For it pleased his wayward sight;
 Said the rose, "I'll prick thee so It shall be an end - less woe
 Wild-rose pricked him with her thorn, But un-heed-ed she was borne

In its glow - ing beau - ty Wild rose, wild rose,
 For thy wick - ed dar - ing!" Wild rose, etc.
 From the sun - ny moor - land. Wild rose, etc.

wild rose red, Wild rose of the moor - land.

FAREWELL, O LITTLE VILLAGE.

FR. SILCHER.



1. Fare thee well! O lit - tie vil - lage, Fare thee well! my childhood's
2. But each youthful heart is yearn-ing In the world to try at
3. Far a - way, in unknown countries, Un - der oth - er, stranger
4. And we gaze with wist-ful long - ing Towards our childhood's simple



.home; Fa - ther, moth - er, sor - row - strick - en, See me
 length, Nev - er doubt-ing, nev - er fear - ing New-born
 skies, Once un - heed - ed, ten - der tok - ens Of a
 home, From whose threshold fame or rich - es Ne'er should



from thy threshold roam, . . . See me from thy threshold roam.
 wis - dom, new-born strength, New-born wisdom, new-born strength.
 per - fect love a - rise, . . . Of a perfect love a - rise.
 tempt our steps to roam, . . . Ne'er should tempt our steps to roam.



THE MINSTREL.

J. FR. REICHARDT.



- 1 { "What do I at the por-tals hear? What rings before the cas-tle?
Before us let the bard ap-pear, To join in mirth and was-sail!"
2 { God greet you all! O men of might, May for-tune e'er at-tend you;
O la-dies fair, O la-dies bright, May Heaven its blessings send you!
3 { The minstrel tunes his gold-en lyre; The talk and rev-el hush es,—
The tones the soldiers' hearts inspire, And robe fair cheeks with blushes.
4 { "O King! give me no ring of gold, Who am not knight or no-ble,
Can lend no right arm strong and bold To thee in war or trou-ble!



The mon-arch speaks, the young page hies; The page re-turns; the
So great and fair all in this hall, My daz-zled eyes be-
In rap-ture at the song, the king Takes from his hand a
But give it to thy chan-cellor great, That he may add this



mon-arch cries, "Come bring to me the min-strel!"
fore them fall, Be-fore such won-drous splen-dor.
jew-elled ring, And throws it to the min-strel.
gold-en weight Un-to his oth-er bur-dens.



5.

As in the wood the free bird sings,
In careless, happy measure,
So from my heart the music springs,
Untouched by golden treasure;
But if one boon I may call mine,
Then let them bring a draught of wine
To me in golden goblet !

6.

From golden cup he drank the wine:
“ O draught of deepest pleasure !
O happy roof, what joy is thine,
Where giving has no measure !
If fortune always is thy prize,
Then let thy thanks to heaven arise,
As for this draught I thank thee ! ”

IN APRIL.

J. EICHBERG.

pp Andante.

1. O dew - y, sweet, spring ev'ning, Thou art to me so dear; The
D. c.—A song like this sweet ev'ning I fain would sing, in vain ! The

skies with clouds are cur - tained, A star but here and there.
tone, so soft, so gen - tile, I nev - er shall at - tain.

The air, so warm and balm-y, Breathes like the breath of love; Each

breeze a vio - let per-fume Wafts up to me a - bove....

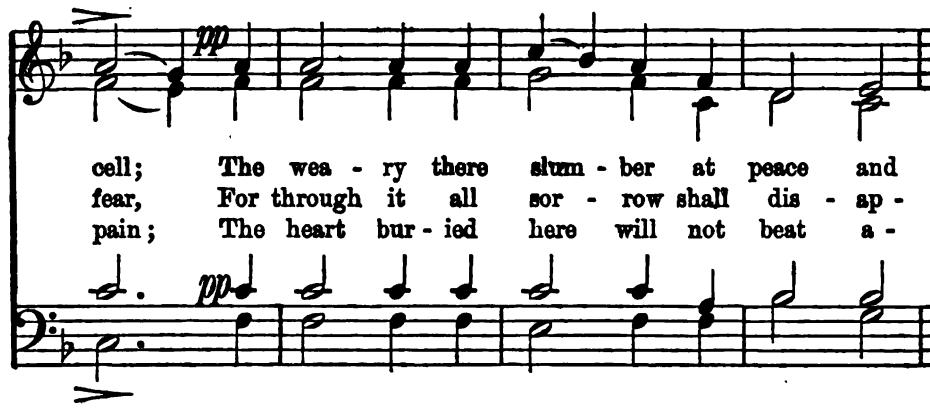
AT REST.

CARL KLOSS.

pp

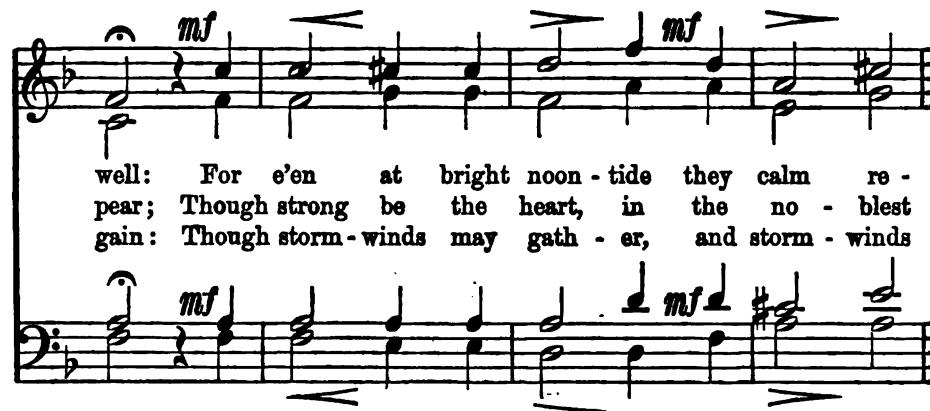


1. Be - low there is rest, in a nar - row
 2. Now wel - come the peace once the spir - it's
 3. The soul then no more tries to hide its



cell; The wea - ry there slum - ber at peace and
 fear, For through it all sor - row shall dis - ap -
 pain; The heart bur - ied here will not beat a -

mf



well: For e'en at bright noon - tide they calm re -
 pear; Though strong be the heart, in the no - blest
 gain: Though storm - winds may gath - er, and storm - winds

mf

pose;— No more can the sun - shine their eyes un - close.
life At last it will sick - en of grief and strife.
blow, The still sleep - er heeds not their might be - low.

mf

AND NOW WE PART, WITH MIRTH AND SONG.

L. CHR. EBK.

mf

1. And now we part, with mirth and song; Fare -
2. A song of love and thanks we bring To
3. The sha - dy for - est seems to hear The

mf

well, O for - est fair! Fare - well, O sun - ny
thee, be - fore we part: O, when the win - ter's
part - ing words we say; Its leaf - y branch - es

mead - ows, And flit - ting noon - day shad - - ows: Fare -
sad - - ness Is lost in spring - time's glad - - ness, Then
bend - ing, While home-ward we are wend - ing, Seem

well, O per - fumed air; Fare - well, O for - est fair !
take us to thy heart, And bid us ne'er de - - part.
soft - ly now to pray, "Come back, come back, ah, ... stay!"

TO THE SUN.

L. von BEETHOVEN.

1. Fare - well, in ra - diant splen - dor, Thou dy - ing, pur - ple
2. The last song I would ut - ter, Thy ra - diance takes a -
3. If, from un - cer - tain slum - ber, A - gain on earth I
4. But if death's might - y pin - ions, Bear me to oth - er
5. My thanks to thee I of - fer, For all thy gold - en

sun ; Fare-well, per -haps for - ev - er; My life's short course is
way ; Thus blind and dumb, ap-proach-ing I feel the close of
wake, From heav'n on high thou'l see me, And, see - ing, pleas - ure
skies, Then shall my soul yet high - er Than thou, O sun, a -
rays, That cast con -sol -ing bright-ness In - to the sad -dest

run ; Fare - well, per -haps for - ev - er, fare - well, per -
day, Thus blind and dumb, ap -proach -ing, thus blind and
take; From heav'n on high thou'l see me, from heav'n on
rise; Then shall my soul yet high - er, then shall my
days, That cast con -sol -ing bright -ness, that cast con -

haps for - ev - er; My life's short course is run.
dumb, ap - proach -ing I feel the close of day.
high thou'l see me, And, see - ing, pleas - ure take.
soul yet high - er Than thou, O sun, a - rise.
sol - ing bright -ness In - to the sad -dest days.

JOYOUS SPRING.



1. Spring-time, in her gold - en bloom, Once to earth de - scend - ed;
2. And the love-ly gold - en days, Ban - ish pain and sor - row;
3. From the southern groves in throngs, Joy - ous birds come wing - ing;
4. Let the tale each spring day tells Be for - got - ten nev - er!



Broke the win-ter's spell of gloom, Asked not al - ma - nac or seer
 O-dors sweet, un-spok-en praise, In-cense-like, from plain and hill,
 While their new-learnt trills and songs Fill the a - zure, sun - ny space
 That we too should joy-ous be, Mer - ry, like the birds, with song,—



If her glo - ry might ap - pear; Came, and earth un - bend - ed.
 Rise, and earth with rap - ture fill,— With a new-born glad - ness.
 With a sweet and won-drous grace, Peace and blessings bring - ing.
 Mer - ry as the day is long, Sing - ing, danc-ing ev - er!



THE NIGHTINGALE.

1. Night-in - gale, I hear thee sing - ing; With thy
 2. Night-in - gale, O tell me wheth - er Thou dost
 3. Night-in - gale, a - gain I hear thee,— In the
 4. In some grove thou wilt dis - cov - er Where thy

song the woods are ring-ing; And my heart, in rap - ture
 rove on hill or heath-er? Tell me on what fra - grant
 gloam-ing thou art near me; Searching wear - i - ly and
 ab - sent lord doth hov - er; Greet him in the moon - light

sweet, Song and bird and twi - light greet.
 bough Thou hast built thy dwell - ing now?
 late For thy lit - tle, tru - ant mate.
 pale; For me greet him, night - in - - gale!

A CHIEFTAIN TO THE HIGHLANDS BOUND.

R. L. PEARSSALL.

Andantino.

1. A chief-tain to the Highlands bound Cries "Boatman, do not
 2. "And fast be-fore her fa-ther's men Three days we've fled to -
 3. Out spoke the har-dy Highland wight, "I'll go, my chief, I'm

tar-ry, And I'll give thee a sil-ver pound To row us
 geth-er, For should he find us in the glen, My blood would
 read-y; It is not for your sil-ver bright, But for your

o'er the fer-ry!" Now who be ye would cross Lochgyle This
 stain the heath-er. His horse-men hard be-hind us ride; Should
 win-some la-dy; And by my word, the bon-ny bird In

dark and storm - y wa - ter? "O I'm the chief of
they our steps dis - cov - er, Then who would cheer my
dan - ger do not tar - ry; So though the wave are

Ul - va's isle, And this, Lord Ul - lin's daugh - ter."
bon - ny bride When they have slain her lov - er?"
rag - ing white I'll row you O'er the fer - ry."

4. By this the storm grew loud a - pace, The wa - ter-wraith was
5. "O haste, then, haste! the la - dy cries, Though tempests round us

shriek - ing; And in the scowl of heav'n each face Grew dark as
gath - er; I'll meet the rag - ing of the skies But not an

they were speak - ing. But still, as wild - er blew the wind, And
 an - gry fa - ther." The boat has left a storm - y land, A

as the night grew drear - er, A - down the glen rode
 storm - y sea be - fore her, When oh! too strong for

arm - ed men,— Their tram - pling sound - ed near - er.
 hu - man hand, The tem - pest gath - er'd o'er her.

6. And still they row'd amidst the roar Of wa - ters fast pre -
 7. "Come back, come back!" he cried in grief, A - cross the storm - y

A musical score for 'The Highland Laddie' featuring two staves of music in G major, common time. The top staff uses a treble clef and the bottom staff uses a bass clef. The lyrics are integrated into the music, appearing below the notes. The score consists of four stanzas of lyrics with corresponding musical accompaniment.

vail - ing; Lord Ul - lin reached that fa - tal shore; His wrath was
wa - ter; "And I'll for-give your High-land chief, My daugh - ter,

changed to wail - ing; For, sore dismay'd, thro' storm and shade, His
oh, my daugh-ter!" "Twas vain: the loud waves lashed the shore, Re-

child he did dis - cov - er: One love - ly hand she
turn or aid pre - vent - ing; The wa - ters wild went

stretched for aid, And one was round her lov - er.
o'er his child, And he was left la - ment - ing.

THE ALPINE HUNTER.

FERD. HUBER.



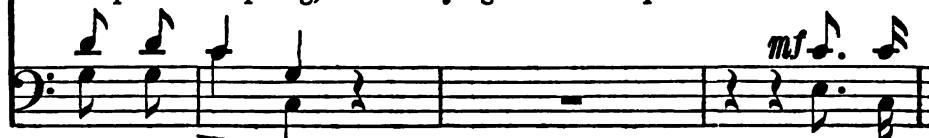
1. In the vale I am a stranger, Life and joy are on the
 2. When the ear - ly dawn is breaking, Then the glo - rious chase be -
 3. Where the brav-est spir - its trem - ble, Where the bold - est dare not
 4. Oft - en, too, the fear - less hunt - er Sleeps his last up - on the



hills; For the care - less, hap - py ran - ger, Heeds no thought of
 gins. Wife and child - ren, cease your sor - row, Fath - er will re -
 go, Where the moun-tain streams are pour-ing, While the i - cy
 hills; While the wife at home is weep-ing, He the dream-less



fear or dan - ger, Life and joy his bo - som fills Far a -
 turn to - mor - row; For the love of heav - en fills With its
 winds are roar - ing, And the crags rise bold and high, There to
 sleep is sleep - ing, Till the judg - ment trum - pet thrills To a -



way on sun - ny hills, Far a - way on sun - ny hills.
 grace the high - est hills, With its grace the high - est hills.
 roam is per - fect joy, There to roam is per - fect joy.
 wak' - ning plains and hills, To a - wak - 'ning plains and hills.

pp Tra la . la la la la la la la la, Tra

mf la la la la la la la la, *mf* la la la la la la la la, *mf*

RATTLIN', ROARIN' WILLIE.

R. SCHUMANN.

SOLO. *Moderately.*

O, rat - tlin', roar - in' Wil - lie, ye hur - ried

A musical score for a piece titled "Wil-lie". The score consists of four staves of music, each with a treble clef and a key signature of one sharp (F#). The first staff contains the lyrics "to the fair, A think - in' to sell your old fid - dle." The second staff begins with a dynamic instruction "p" followed by "pp" and "fp". The third staff starts with "O Wil - lie," and the fourth staff continues with "part - in' wi' his fid - dle, The saut tear came in his". The word "CHORUS." appears above the fourth staff. The music includes various dynamics such as piano (p), forte (f), and forte with a crescendo (fp). Measures are separated by vertical bar lines, and some notes have stems pointing up or down.

to the fair, A think - in' to sell your old fid - dle.
 CHORUS.
 O Wil - lie, O Wil - lie, why went you there? But
 part - in' wi' his fid - dle, The saut tear came in his
 e'e; O rat - tlin', roar-in' Wil - lie, Poor Wil - lie, poor

SOLO.

Wil - lie, how sad was he! O Wil - lie, come

sell your old fid - dle, Your fid - dle sae fine, sae fine, O

Wil - lie, come sell your old fid - dle, And buy just a pint of

TUTTI.

wine. Nae, if I should sell my old fid - dle, The warl sure would

TUTTI.

For mon - y a rant - in' day,



think me mad, For mon - y a ran - tin'

For mon -

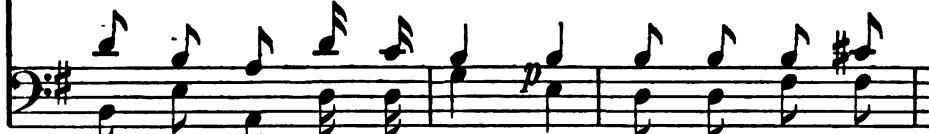


day, boys, With this old fid - dle I've had, With this, with

rant - in' day,



this old fid - dle I've had, As I cam by Croch -



al - lan, I can - nily bee - kit - ben; That rat - tlin',



I can - nily bee - kit - ben;

roar - in' Wil - lie, He sat at yon board en'. They

lis - ten'd a' to Wil - lie, And fid - dle gai - ly did.

he. o rat - tlin', roar-in' Wil - lie, Ye're wel - come, ye're

wel - come, Ye're wel - come hame to me, to me.

“THE LOVELY ADELAIDE.”

*Allegretto.**VOLKSLIED.*

Our vil - lage girls are come - ly, But none with her com-

pare; By her they all look home - ly, She is so wondrous

fair; And then, sweet maid! At home, a - broad, she's fam'd; By both

young and old she's nam'd “The love-ly Ad - - - e - laide.”

Her blue eye, shin-ing bright-ly, A spell will o'er you
 cast; You'll not 'es-cape her light-ly,— To gaze she holds you
 fast; And then, sweet maid! At home, à-broad, she's fam'd; By both
 young and old she's nam'd "The love-ly Ad - - - e - laide."

Of flow'rs we have the fair - est, To deck our hills in
May; But gath - er all the rar - est, She's fair-er still than
they; And then, sweet maid! At home, a - broad, she's fam'd; By both
young and old she's nam'd "The love-ly Ad - - - e - laide."

O NATIVE LAND.

I. F. REICHARDT.

1. O na - tive Land! O na - tive Land! Filled are our
 2. O na - tive Land! O na - tive Land! Be thou a

hearts with love for thee, Home of all Truth and Lib - er -
 cham - pion strong and bold, And with thy love the weak up -

ty! In grief and pain, We shall re - main
 hold! If but in God Thou dost be - lieve,

Faith-ful to thee, O na - tive Land, O na - tive Land!
 The no - blest deeds Thou wilt a - chieve, O na - tive Land!

FELLOW-PASSENGERS.

R. SCHUMANN.

Moderate.

The bark is light-ly glid - ing, O'er rip-pling bil - lows

rid - ing, And not a word is spok - en; The

si - lence is un - brok - en, Un - til the hun - ter

tak - eth His bu - gle and a - wak - eth The

ech - oes with its sound - ing, That thith - er comes re -

bound - ing. The trav - 'ler near him lay - eth His

staff, And soft - ly play - eth The flute, with sil - v'ry sad -

ness, a - gainst the bu - gle's mad - ness ; Yon lass, a - fraid of

A musical score for a vocal solo with piano accompaniment. The vocal part is in soprano clef, and the piano part is in bass clef. The key signature is three sharps. The music consists of four staves of five measures each, with lyrics provided for the vocal part. The vocal part begins with "speak - ing, The chain of si - lence break-ing, Now lifts her". The piano part has a forte dynamic at the start. The vocal part continues with "voice in sing - ing, While still the horn is ring - ing. The". The piano part has a crescendo dynamic. The vocal part continues with "boat-men list with pleas - - ure, And, row - ing, beat to". The piano part has a forte dynamic. The vocal part continues with "meas - - ure. Thus on the bark is go - ing, With". The piano part has a forte dynamic.

solo. *la.*

cres.

la. *la.* *la.*

la. *la.* *la.* *la.* *la.*

La la
SOLO. La la

mu - sic round it flow - ing.

Alla breve.
Sf

Ah, now on shore we're land - ing; As friends togeth - er

stand - ing, Our part - ing words are giv - en; May we all

meet in heav - en. Yes, ah, yes!

WAR SONG

OF THE NORMAN BARON TAILLEFER AT THE BATTLE OF HASTINGS.

R. L. de PEARSALL.

The musical score consists of four staves of music, each with a treble clef, a key signature of one sharp (F#), and a common time signature. The first staff begins with a dynamic of p .

Staff 1: On, gen - tle Nor - mans! Think of Ro - land!

Staff 2: Fair is his guer - don who dies on the field!

Staff 3: Bless - ed and hon - our - ed here and here - af - ter,

Staff 4: Lives e'en in death the man who scorns to yield.
death . . . the man who scorns to yield.

Musical score for the first stanza of 'The Song of Roland'. The music is in common time, key of G major (two sharps). The vocal line consists of two staves: soprano (treble clef) and bass (bass clef). The lyrics are:

Nev - er in dan - ger quail - ed our fa - thers;

Musical score for the second stanza of 'The Song of Roland'. The music continues in common time, key of G major. The lyrics are:

Free and un - daunt - ed they sought out re - nown!

Musical score for the third stanza of 'The Song of Roland'. The music continues in common time, key of G major. The lyrics are:

Let us then prove our - selves wor - thy of Ro - land!

Musical score for the fourth stanza of 'The Song of Roland'. The music continues in common time, key of G major. The lyrics are:

On, gen - tle Nor - mans, we strike for a crown!

Hon - or in - vites us! Who can re - fuse her?

This musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time with a key signature of one sharp. The melody is primarily composed of eighth and sixteenth notes. The lyrics "Hon - or in - vites us!" are written below the top staff, and "Who can re - fuse her?" is written below the bottom staff. There are several fermatas (dots over notes) and a repeat sign with a brace indicating a section of the music is to be repeated.

No Nor - man war - rior Would shun jeep - ard - y!

This musical score continues the hymn with a new stanza. It features two staves: treble and bass. The key signature changes to two sharps. The melody includes eighth and sixteenth notes. The lyrics "No Nor - man war - rior Would shun jeep - ard - y!" are written below the staves. The music concludes with a final fermata over the bass staff.

Ro - land's great spir - it looks down on our stand - ards,

This musical score presents the third stanza of the hymn. It uses two staves (treble and bass) in a key signature of two sharps. The melody consists of eighth and sixteenth notes. The lyrics "Ro - land's great spir - it looks down on our stand - ards," are written below the staves. A dynamic marking "pp" (pianissimo) is placed above the treble staff.

Beck - ons us on - ward to vic - to - - ry!

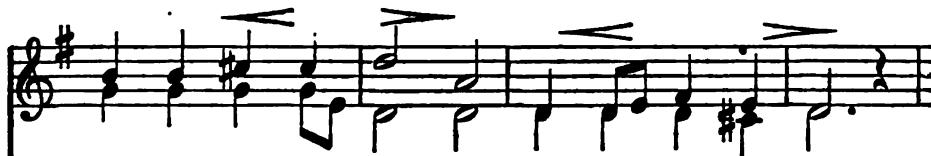
This musical score concludes the hymn with the fourth stanza. It uses two staves (treble and bass) in a key signature of two sharps. The melody includes eighth and sixteenth notes. The lyrics "Beck - ons us on - ward to vic - to - - ry!" are written below the staves. Dynamic markings "mf" (mezzo-forte) and "ff" (fortissimo) are present above the treble staff, and "p" (piano) is present above the bass staff. The music ends with a final fermata over the bass staff.

EVENING.

JOHN ABR. PETER SCHULZ.



1. Eve - ning's pur - ple shad - ows, In the East a - rise;
 2. Eve - ning's shad - ows nev - er Rest to it have brought;
 3. Spir - it, wea - ry spir - it, Find - ing here no rest,



- While, with sil - ver pin - ions, Peace veils earth and skies.
 Ev - er - more a wan - d'r'er, Is its earth - ly lot!
 Be not sor - row - strick - en, Or by grief op - pressed;



- But the brook, un - heed - ing, Nev - er knows re - pose,
 So, in thy am - bi - tion, Art thou, too, my heart;
 Go thy way be - liev - ing; Peace thy com - ing waits,



Al - ways spark-ling, murm'-ring, To the sea it flows.
God a - lone can sure - ly Peace to thee im - part.
Read - y to re - ceive thee, E'en at Heav - en's gates.

THE GOLDEN SUNSHINE BECKONS US.

W. A. MOZART.

1. The gold - en sun - shine beck - ons us A - way with
2. The pale moon wan - ders ev - er on; The sun, each
3. Who knows what for - tune us a - waits, On far - off

mag - ic plea! It bids us go to oth - er lands, And
glad - some day, From east to west, on fi - ery path Still
for - eign strands, Whose treas - ures on - ly wait the grasp Of



SPIRITS OF OUR FATHERS.

H. G. NEGELL.



1. Spir - its of our fa - thers, Come a - gain to earth;
2. Grate - ful, we ac - knowl - edge What to you we owe;
3. Filled with new - born ar - dor, Com-rades, up and do;



Let your greatness teach..... us By - gone a - ges' worth.
 From on high, great spir - - - its, Bless us here be - low!
 Be to God and coun - - - try, And to friendship, true!



At your graves we chil - dren, Hum - bly pray - ing, kneel;
 Fired by your ex - am - ples, Oth - er he - roes rise,
 For the by - gone glo - ry Nev - er - more must wane;





Heark-en, ho - ly spir - its, To us, we..... ap - peal!
 So your glo - ry ev - er, Fills the earth.... and skies.
 Nor the fu -ture's brightness Bear a dark - - 'ning stain.



THE RHINE.



1. How joy - ous - ly the riv - er Rhine Flows on its sun - ny
2. From pass-ing vil - la - ges, the tones Of sa - cred chants I
3. These are the pic - tures that are seen Up - on the vine-clad



way, While far and near the chim - ing bells Proclaim God's ho - ly
 hear; While, from the por - tals of the church The vil - la - gers ap -
 land, As, flow-ing mer - ri - ly a - long, The riv - er greets the





day. A boat up - on the sil - ver stream Glides
pear. But mid the love - li - ness there stand The
strand. A - bove the riv - er and the shore The



mer - ri - ly a - long; O lit - tle boat, "Tis
cas - tles, grey and stern, They seem to say, "The
gen - tle zeph - yrs blow, And seem to tell, In



play, not work, To sail mid mirth and song.
gol - den Past Will nev - er more re - turn!"
un - known tongue, The tales of long a - go.



THE BELL.

FR. ERNST FESCA.



1. Joy - ous is thy greet-ing From the gran - ite tur - ret
 2. Like the dews of e - ven Are thy gen - tle greet - ings
 3. Bell, with heart of i - ron Won-drous-ly cre - at - ed,



- To the bri - dal train; Sad the meas - ured toll - ing
 Which the wea - ry call; As with bur - dens lad - en
 Strange be - yond com - pare, Is there pain or sor - row,



- Of the old, old sto - ry; One is freed from pain.
 At thy shel-t'ring ha - ven Wea - ri - ly they fall.
 Is there joy or glad - ness, Which thou dost not share?



IN THE FOREST.

FR. SILCHER.

1. A - round, a - round, The woods re - sound A
 2. And ev - 'ry tree On hill and lea Is
 3. The sum - mer days With win - some ways The

joy - ous, sil - ver strain, (Echo.) A joy - ous, sil - ver
 clad in rai - ment gay, Is clad in rai - ment
 sad - dest spir - its cheer, The sad - dest spir - its

strain! The ech - oes throng To hear the song, And
 gay; The rip - pling rills From sun - ny hills Re -
 cheer; For grief and pain Dare not re - main, When

ere.

(Echo.)



sing the glad re - frain, And sing the glad re - frain.
 peat, "A - way, a - way," Re - peat "a - way, a - way!"
 sum - mer days are near, When sum - mer days are near.



THE WANDERER.

FR. SCHUBERT.

1. Be - side the old stone foun - tain There stands a lin - den
 2. To-night, a home-less wan-d'r'er, I passed the lin - den
 3. The i - cy wind was blow - ing So sharp - ly in my



- tree; Be -neath its fra-grant branches Glad dreams have come to
 tree; Its wav - ing branches nod-ding, It seemed to speak to
 face,— I could not stay nor lin - ger Be - side that rest - ing



me. Up - on its bark I chis - eled Dear names so long a -
me; "Come, wea - ry, heart-sick com - rade, Be-neath my shad-ow
place, But, wan-d'ring ev - er on - ward, Strange voices seemed to

go,— I sought its peace in glad-ness, I sought
rest, Where earth - ly strife or sor - row Shall ne'er
say, "Come back, thou wea - ry com - rade; Come, rest

its peace in woe, I sought its peace in woe.
thy heart mo - lest, Shall ne'er thy heart mo - lest.
thee on thy way, Come, rest thee on thy way.

“BENEATH THE SHADOWS.”

WM. BAUMGARTNER.

1. Be - neath the shad - ows of spread - ing trees, A wea - ry
 2. A mount - ain rill, pass - ing by the spot, Is mur - m'ring

wand'rer is sleep - ing; While high above, on the leaf - y boughs, While
 mel - o - dies tender; While woods and wand'rer and birds and brook, While

high a - bove, on the leaf - y boughs, Their vig - ils birds are
 woods and wan - d'rer and birds and brook are bathed in sun - set's

keep - ing, Their vig - ils birds are keep - ing.
 splen - dor, Are bathed in sun - set's splen - dor.

WORSHIP AND PRAISE BE TO GOD ON HIGH.

CHR. H. BINCK.

mf

Wor - ship and praise be to God on high, Praise and deep

wor - ship, Praise and deep wor - ship be to our

Lord, be to our Lord, be to our Lord,

A

For he

he is so gra - cious, For he is so

For he

B

grac - ious. Wor - ship and praise be to God on

high! Be - yond the earth and heav - ens, There is felt his

C

love and mer - - - cy. Wor - ship and

Let.....

praise be to God on high! Let us with glad - ness

> *ps* D

Come un - to His pres - ence, Un - to our

area.

God, to our God.... In psalms de -

Un - to *area.*

mf

clare our love. Wor - ship and praise be to God on

mf

high! Wor - ship and praise be to God on high!

THANKS BE TO GOD.

JOHANN CRUGER.

1. { Now thank we all our God, With heart and hand and voice - es,
Who won-d'rous things has done, In whom his world rejoices; }
2. { O may this bounteous God Through all our life be near us,
With ev - er joy - ful hearts And bless-ed peace to cheer us,
3. { All praise and thanks to God The Fa - ther now be giv - en,
The Son, and Him who reigns With them in high - est heav - en: }

Who from our mothers' arms Has blessed us on our way With
And keep us in His grace, And guide us when per-plesed, And
The one e - ter - nal God, Whom earth and heav'n a - dore ; For

count - less gifts of love, And still is ours to - day.
free us from all ills In this world and the next.
thus it was, is now, And shall be ev - er - more.

GREETING TO SPRING.

B. SCHUMANN.

1. O be thou greet-ed thou-s - and times, Love - ly, love - ly
 2. Thy com-ing makes the world more bright, Love - ly, love - ly
 3. Be greet-ed on thy sun-ny way! Love - ly, love - ly

Spring-time! For thou hast come from dis-tant climes, Love - ly,
 Spring-time! All na-ture smiles with glad de-light, Love - ly,
 Spring-time! For men re-joice be-neath thy sway, Love - ly,

love - ly Spring - time!
 love - ly Spring - time!
 love - ly Spring - time!

All the flow'rs in bright a - ray,
 In the mead - ows and the vale
 En - ter gen - tly to each heart,

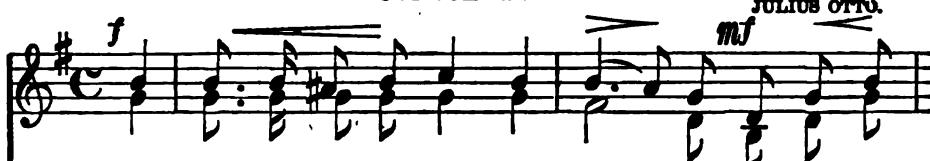


Wel-come thee this bliss - ful day, This day, O love - ly Spring!
 Night-in - gale a wel-come sings To thee, O love - ly Spring!
 Per - fect peace and love im - part To all, O gen - tle Spring!

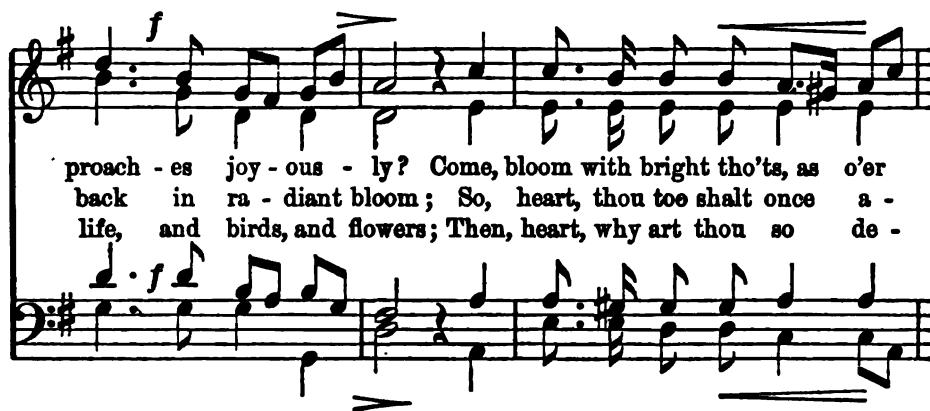


CONSOLATION.

JULIUS OTTO.



1. O heart, why art thou so de - spond - ent, When Spring ap -
 2. The leaves that Au-tumn days have tak - en The Spring gives
 3. The world will seem to thee a po - em Of love, and



proach - es joy - ous - ly? Come, bloom with bright tho'ts, as o'er
 back in ra - diant bloom; So, heart, thou too shalt once a -
 life, and birds, and flowers; Then, heart, why art thou so de -

yon - der In Spring-time blooms the lin - - den tree.
wak - - en To Spring, from win - ter's hope - - less gloom.
pon - dent When hith - er haste those joy - - ous hours!

Be brave my heart, my heart Be brave my heart, my heart
Be brave my heart, Be brave,

heart, Be brave and free my heart, Be brave and heart, Be brave and free my heart, Be brave and heart, Be brave and free!

free, my heart, my heart Be brave and free!

WINTER.

FR. SILCHER.



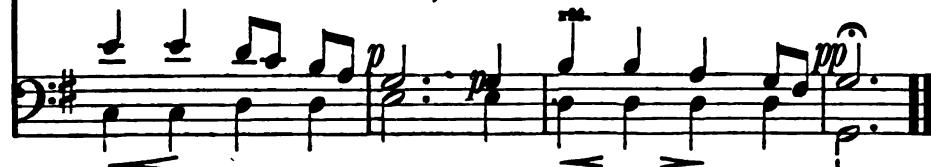
1. The win - ter days are com - ing; The sum - mer months have
 2. The birds, to oth - er coun - tries, O'er seas and hills have
 3. The snow flakes, on the fir - trees, All white and shin - ing
 4. The wind, a - round the branch - es, Chants in a mourn - ful



fled; Up - on the leas the flow'r's lie dead,— O
 flown; Up - on the bar - ren moor I stand, So
 fall,— They hide the with - ered grass and flow'r's, A
 tone; It is the on - ly song - ster here, Now



sum - mer days, fare - well! O sum - mer days, fare - well!
 sad - ly, and so lone; So sad - ly, and so lone.
 won-drous, crys - tal pall; A won-drous, crys - tal pall.
 all the birds have flown; Now all the birds have flown.



FAREWELL.

H. ESSER.



1. Fare-well, O joy - ous, sun - ny grove, Fare-well, fare -
 2. Fare-well, O for - est great and grand, Fare-well, fare -
 3. If such pure joys are lost for aye, Fare-well, fare -



well! Too soon I hear the part - ing knell, Fare-well, fare -
 well! Fare-well, O flowers, a ra - diant band, Fare-well, fare -
 well! And I a last fare-well must say, Fare-well, fare -



well! Up - on the a - zure of the sky, My
 well! And may your per - fume, strange - ly sweet, Some
 well! Yet shall this mem - 'ry ev - er be A





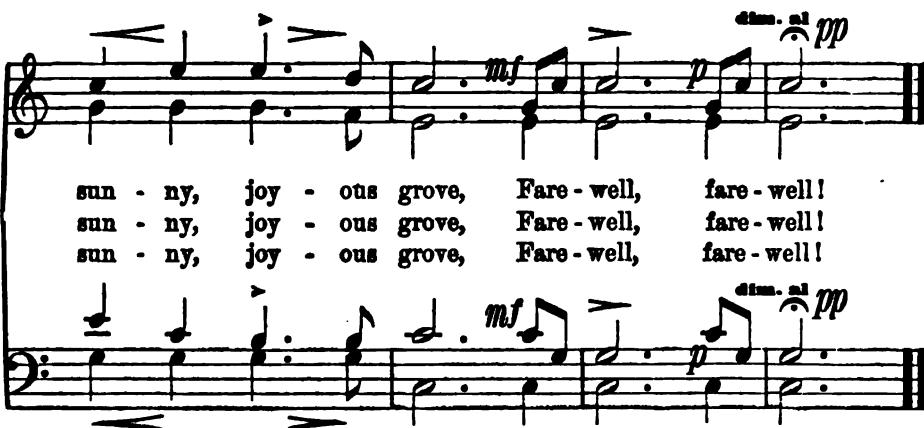
spir - it's sad - ness seems to lie; Fare-well, fare - well, o
oth - er wea - ry wan - d'r greet; Fare-well, fare - well, o
source of end - less joy to me; Fare-well, fare - well, o



sun - ny, joy - ous grove, Fare - well, fare - well, o
sun - ny, joy - ous grove, Fare - well, fare - well, o
sun - ny, joy - ous grove, Fare - well, fare - well, o



sun - ny, joy - ous grove, Fare - well, fare - well!
sun - ny, joy - ous grove, Fare - well, fare - well!
sun - ny, joy - ous grove, Fare - well, fare - well!



TO GOD ON HIGH.

Mel. von NICOLAUS DECJUS.

1. { To God on high be thanks, and praise, Who deigns our
His love and care our souls up - raise, And harm shall
2. { We wor - ship, praise, and pray to Thee, And thank Thee,
To gov - ern us e - ter - nal - ly, With pow'r that

bonds to sev - - er; } On Him we rest with
reach us nev - - er; }
God, for deign - - ing } Un - meas - ured whol - ly
knows no wan - - ing. }

faith as - sured; Of all that love the might - y .
is thy sway! What thou com - mand'st all men o -

Lord, For ev - er and thou for ev - - - - er!
bey; O joy that thou art Rul - - - - er!

FAITH.

L. HELLWIG.

mf

Bless - ed, bless - ed, bless-ed they that heark-en un -

mf

to the word and keep it. *f* Bless - ed, bless - ed,

bless-ed they that heark-en un - to the word and keep it!

Bless - ed, bless - ed, bless - ed they that heark-en un -

to the word and keep it! Bless - ed,

dolce.

bless - ed, bless-ed they that heark-en un - to the word and

keep it! Bless - ed! bless - ed!

SONG OF PRAISE.

PETER BITTER.

1 { Qui - et, Lord, my fro - ward heart; Make me
 Up - right, sim - ple, free from art: Make me
 2 { What Thou shalt to - day pro - vide, Let me
 3 { What to - mor - row may be - tide, Calm - ly
 3 { As a lit - - tle child re - lies On a
 { Knows he's nei - ther strong nor wise, Fears to

teach - a - ble and mild, } From dis - trust and en - vy
 as a lit - - tle child; }
 as a child re - ceive; }
 to Thy wis - dom leave; } 'Tis e - nough that Thou wilt
 care be - yond his own; } Let me thus with Thee a -
 stir a step a - lone,— }

free, Pleased with all that pleas - es thee.
 care; Why should I the bur - den bear?
 bide, As my Fa - - ther, Guard, and Guide.

AVE VERUM CORPUS.

W. A. MOZART.

The musical score consists of four staves of music in common time, key signature of one sharp (F#), and treble and bass clefs. The lyrics are integrated into the music, appearing below the notes. The score is divided into four sections by horizontal lines.

Section 1: Ho - ly, ho - ly, bless - ed Sa - viour, Thou who

Section 2: died for worlds of sin... and grief; Thou who bore con -

Section 3: And death . . . for us
tempt and tor - ture, death for us up - on... the

Section 4: cross, Be this day a - - gain our Help - er.

To our plead - ings O heark - en, Christ! Be a -

gain this day our Help - er, in death

Be this day a - gain our Help - er in

... and in mor - tal woe, In death

death

..... and in mor - - tal woe.

A HYMN TO NIGHT.

Mel. L. von BEETHOVEN. (Op. 57.)

1 { Sacred Night! do thou im - part Ho - ly peace un - to my heart;
Heal the sor - row-lad - en breast; Bring the wea - ry pil - grim rest! }

2 { Mel - o - dies, so sweet and low, Gen - tle zeph - yrs hith - er blow,
From a par - a - dise a - bove, From a deep, pure sea of love; }

Al - read - y shines the star-light, Greets me from out the dark night;

Al - read - y beams the star-light, Greets me from out the dark night;

Towards it my soul is soar - ing, Seek - ing re - pose.

Towards it my soul is soar - ing, Seek - ing re - pose.

HYMN OF PRAISE.



1 { Praise, O my soul, the om-nip-o-tent Rul-er of Heav-en,
As thou for-ev-er, in sor-row and gladness, hast striv-en!
} {
2 { Praise the Al-mighty, who ten-der-ly guides weary mor-tals,
E-ven where rise, bathed in beauty, the heav-en-ly por-tals;
} {
3 { Praise the Al-mighty, to Him of-fer all ad-o-ra-tion!
Praise his great bounty, who gives us e-ter-nal sal-va-tion!
} {



Cym-bals and harps, Your tones up-raise in glad
Bless him, O soul! Thy tones up-raise in glad
Praise Him, all men! Your tones up-raise in glad



praise, Bless the high Rul-er of Heav-en!
praise; Bless the high Rul-er of Heav-en!
praise; Bless the high Rul-er of Heav-en!



MOTETTE.—“FATHER, THY MERCY.”

EDUARD GRELL.

Fa - ther, thy mer - cy is ... as great, as great, as

great as heaven is wide. Fa - ther, thy

jus - tice, Fa - ther, thy jus - tice fills all the

u - ni - verse with its ra - diant light.... Fa - ther, thy

mer - cy is ... as great, as great, as great as

heaven is wide. wide. Hal - le - lu - jah! Hal - le - lu -

Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu -

jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu -

..... jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!

jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!

O GUIDE OF ISRAEL.

D. BORTNIANSKY.

Thou Guide

Thou Shepherd, thou Guide of Is - ra - el,

Thou Guide or

Heark - en, heark - en, Thou who lead - est like a

flock thy

flock thy

flock thy ser - vants. Thou shep - herd,
Thou.....

thou guide of Is - ra - el, Ap - pear thou,
thou guide of

Thou who dwell - - - est Thou who dwell - - -
Ap - pear thou!

mid, a mid, mid cher - u - bim.
est a mid

BESIDE THE RHINE.



1. Be - side the Rhine, the dream - y Rhine, All gold with the
 2. What is the tale the riv - er hears, As day fades with -
 3. But now be - side the dream - y Rhine, Where murmurs the



sun - set's glow, A maid - en sad to the stream complains, As
 in the west? Un-known the tale, for the hid - den pain Was
 pass - ing wave, Be-neath the shade of the for - est trees, She



on - ward the bil - lows flow; A maid - en sad to the
 but to the stream con - fest; Un-known the tale, for the
 sleeps in a peace - ful grave; Be - neath the shade of the





stream complains, As on - ward the bil - lows flow.
hid - den pain Was but to the stream con - fest.
for - est trees, She sleeps in a peace - ful grave.



SALVATION IN CHRIST.

CARL BREIDENSTEIN.

1. If I have Him on - - - ly, If He
2. If I have Him on - - - ly, Naught else
3. Where I have Him, on - - - ly, Is my



is but mine, If with - in the grave, so
I de - sire; I will fol - low where He
fa - ther - land; Like a her - it - age each



lone - - ly, Star - like, still, His love will shine:
 leads me, Like a star of quench - less fire;
 boun - - ty Gen - tly falls with - in my hand;

Grief shall come not near me, For His
 Mor - tals, wea - ry mor - tals, Let Him
 Broth - ers from me riv - - en, Young and

sa - cred, change - less love will cheer me.
 guide you past the shin - ing por - - - tals.
 fair I find a - gain in heav - - en.

THE MOURNER.



1. My moth - er loves me not; None oth - er cares for me;
2. Yes - ter - day all the folk Danced at the vil - lage fair;
3. Where the black cross doth stand, Let the red ros - es grow;
4. Go there and hum - bly kneel; Weep by the ros - es red!



Come, Death, and take me hence, Take me to Thee,
 But I am sick and sad; None saw me there,
 Know ye the maid - en who Slum - bers be - low?
 Pray the good Lord to bless Her who is dead!



Come, Death, and take me hence, Take me to Thee!
 But I am sick and sad, None saw me there.
 Know ye the maid - en who Slum - bers be - low?
 Pray the good Lord to bless Her who is dead.



IMMORTALITY.

How glo - rious is the world on high, Be - yond the
 For all, O Christ! in bound - less love Thou hast pre -

a - zure star - lit sky! Unknown there pain or sad - ness;
 pared that rest a - bove; O let me share its glad - ness!

But a lin - g'ring glance up - on That scene of beau - ty

and sal - va - tion Strengthens me in life's pro - ba - tion.

SWEET IS THE WORK, MY GOD, MY KING.

DR. MARTIN LUTHER.



1. Sweet is the work, my God, my King, To
 2. Sweet is the day of sa - cred rest; No
 3. Then shall I see, and hear, and know All



praise Thy name, give thanks and sing: To show Thy love by
 mor-tal cares shall seize my breast; O, may my heart in
 I de-sired or wished be-low; And ev-'ry power find



morn-ing light, And talk of all Thy truth at night.
 tune be found, Like Da - vid's harp of sol - emn sound.
 sweet em - ploy In that e - ter - nal world of joy.



THE SHEPHERD'S HYMN OF PRAISE.

CONRADIN KREUTZER.

This is God's ho - ly day! This is God's ho - ly day!

Up - on the moor a - lone I

Up - on the moor a - lone I

stand; The ves - per bell rings o'er the land, The ves - per

bell rings o'er the land in peace, Rings

Rings o'er the land in

peace,

o'er the land in peace, rings o'er the land. To
o'er the land in peace, over the land.

earth I sink in praise. O won - - drous

fear! As if I feel The

an - gels bright be - side me kneel: Their prayers will mine up -

The musical score consists of three staves of music in G major (two treble clef staves and one bass clef staff) and common time. The first staff begins with a dynamic of p . The lyrics "raise." appear above the notes. The second staff begins with a dynamic of p . The lyrics "O won - drous fear," are repeated twice with a crescendo. The third staff begins with a dynamic of p . The lyrics "dece." and "O won - drous, won - drous fear, won - drous, won - drous" are followed by a repeat sign. The section ends with a fermata over the bass staff.

Calando. *mf*

won - drous fear, The sky a - far and near Appear so
 o won - drous fear,

mf
 fear I feel!

clear As if the heav'n's on high To men revealed would lie.

Sf
 This is God's ho - ly day! This is God's ho - ly day!

OUR COMFORT IN DEATH.

BERNH. KLEIN.

Whom have I at my death but Thee? Who in my last sad
ag - o - ny The ev - er sink-ing spir - it cheers, Al - lay - ing
grief, al - lay - ing fears? Who strengthens me with bound-less
love? Who but the ev - er mer - ci - ful God a - bove!

HOLY FATHER, WE ARE HERE.

Mel. JOHANN RUD. AHLE, 1864.

HAIL TO THE LORD'S ANOINTED.

HANS LEO HASSSLER, 1601.



1. { Hail to the Lord's A - noint - ed, Great Da - vid's great-er Son! }
 Hail, in the time ap - point - ed, His reign on earth be - gun!
 2. { To Him shall prayer un - ceas - ing And dai - ly vows as - cend; }
 His king-dom still in - creas - ing, A king-dom with-out end. }



He comes to break op - pres - sion, To set the cap - tive free,
 The tide of time shall nev - er His cov - e - nant re - move;



To take a - way trans-gres - sion, And rule in eq - ui - ty.
 His name shall stand for - ev - er; That name to us is Love.



THE GLORY OF GOD.

BERNHARD KLEIN.



The whole wide world is full, is full of God's great

And all the an - gels cry to

might, And all the an - gels, And all the an - gels

to

God our Lord,

cry to God our Lord, And praise, And praise Him day and

God our Lord,

The whole wide world,
night. is full of God's great
cres.

mf The whole wide world *cres.*

The whole
might! The whole wide world, The
The whole . . . wide . . . world,
The whole wide world,

wide world is full of God's great might,
whole wide world is full of God's great might,
of God's great

mighty, B
And all the an - gels, And all the
mighty And all the an - gels,

an - gels, And all the an - gels praise Him,
And all the an - gels,

all the an - gels praise Him, And all the an - gels
And

praise
Him, And all the an - gels, all the
all the an - gels praise Him, And all the an - gels

and
an - - - gels wor - ship Him day and night.
wor - ship Him, they

EVENING HYMN.

Mel. HEINRICH ALBERT, 1844.

1 { Through the day Thy love has spared us; Now we
Through the si - lent watch - es guard us; Let no
2 { Pil - grims here on earth, and stran - gers, Dwell - ing
Us and ours pre - serve from dan - ger; In Thy

lay us down to rest; } Je - sus, Thou our
foe our peace mo - lest; }
in the midst of foes; } And, when life's short
arms may we re - pose, }

Guar - dian be; Sweet it is to trust in Thee.
day is past, Rest with Thee in heaven at last.

ALMIGHTY GOD, I CALL TO THEE.

Mel. von WOLFGANG DACHSTEIN.

1. Al-might-y God, I call to Thee, By sore tempt-a - tion
 2. On Thee a - lone my stay I place, All hu - man help re -
 3. What though my sin - ful - ness be great? Re - deem - ing love is

shak - en; In - cline Thy gra-cious ear to me, And leave me
 ject - ing; Re - ly - ing on Thy sov'reign grace, Thy sov'reign
 great - er; What though all e - vil lie in wait? Su - preme is

not for - sak - en, And leave me not for - sak - en; For
 aid ex - pect - ing, Thy sov'reign aid ex - pect - ing. I
 my Cre - a - tor, Su - preme is my Cre - a - tor; And



who that feels the power within,—The power that is un - yield - ing,— Of
rest up - on Thy sa - cred word, The word in pit - y giv - en, That
He my Rock and Fort-ress is For - ev - er and for - ev - er, And



past re - morse and pres - ent sin, Of past re - morse and
Thou'l re - pel him not, O Lord, That Thou'l re - pel him
when most help - less I am His, And when most help - less



pres - ent sin, Can stand, O Lord, be - fore Thee?
not, O Lord, Who to Thy mer - cy fie - - - - eth.
I am His, My Strength and my Re - deem - - - er.



HERE, IN COOL GROT AND MOSSY CELL.

Composed by the EARL of MORNINGTON.

Slow and piano.

We

Vivace.

Here, in cool grot and moss - y cell,

ru - - ral fays and fair - ies, We ru - - ral, fays,

We ru - - ral fays and fair - ies, We

ru - - ral fays and fair - ies dwell; Though rare - - ly

seen by mor - tal eye, When the pale moon, as - cend - ing high, Darts,

We frisk it,

Musical score for the first section of the song. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one flat. The lyrics are: "darts through yon limes her quiv'-ring, quiv'rung beams, We". The music features eighth and sixteenth note patterns.

Frisk it,

Musical score for the second section of the song. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature changes to no sharps or flats. The lyrics are: "frisk it, frisk it, frisk it, friak it near these crys - tal streams; Frisk it". The music features eighth and sixteenth note patterns.

Musical score for the third section of the song. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature changes back to one flat. The lyrics are: "Frisk it, frisk it, frisk it, frisk it near these crys - tal streams:". The music features eighth and sixteenth note patterns.

Musical score for the fourth section of the song. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature changes back to one flat. The lyrics are: "Her beams re - flect - ed from the wave, Af - ford the". The music features eighth and sixteenth note patterns.

light our rev - els crave; The turf, with dai - sies broi - der'd
 o'er, Ex - ceeds, we wot, the Pa - - - - rian
 o'er, Ex - ceeds, we wot, the the Pa - - - rian
 floor; Nor yet for art - ful strains, nor
 Nor yet for art - ful strains we call, for
 yet for art - ful strains we call, we call, we call, But
 strains we call, ... we

lis - ten,
lis - ten,
lis - ten,

lis - ten
to the wa - ter - fall.
fall.

THE RED CROSS KNIGHT.

Composed by DR. CALLOCOTT.

mf
Blow, ward - er, blow thy sound-ing horn, And thy

ban - ner wave on high;
For the Christians have fought in the

Ho - ly Land, And have won the vic - to - ry, And have

won the vic - to - ry. Loud, loud the ward - er blew his

horn, his horn, And his ban - ner wav'd on high; Let the

Mass be sung, and the bells be rung, And the feast, the feast eat
eres.

mer - ri - ly. Let the Mass be sung, and the bells be rung, And the

feast, the feast eat mer - ri - ly, Let the Mass be sung, and the
bells be rung, And the feast, the feast eat mer - ri - ly, the
feast eat mer - ri - ly, mer - ri - ly, mer - ri - ly. The
ward - er look'd from his tow'r on high, As far as he could
see: "I see a bold Knight, and by his Red Cross, He

The musical score consists of five staves of music, each with a treble clef and a key signature of one flat. The lyrics are integrated into the music, appearing below the notes.

comes from the East coun - try." Then loud the ward - er blew his

horn, And call'd till he was hoarse, "I see a bold

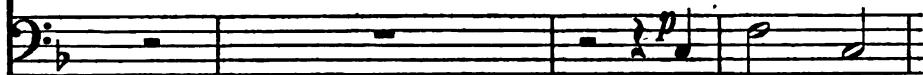
Knight, And on his shield bright He bear - eth a Flam - ing

Cross." Then down the Lord of the Cas - tle came, the

Red Cross Knight to meet, And when the Red Cross Knight he es -



pied, Right lov-ing he did him greet. Thou'rt wel - come



here, dear Red Cross Knight,^{dear Knight} For thy fame's well known to



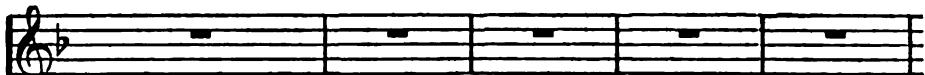
me; And the Mass shall be sung, and the bells shall be



rung, And we'll feast right mer - ri - ly, mer - ri - ly, And we'll



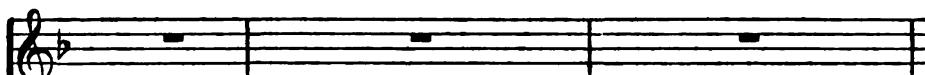
feast right mer - ri - ly, mer - ri - ly, mer - ri - ly. "Oh! I am



come from the Ho - ly Land, where Saints did live and die; Be -



hold the de - vice I bear on my shield, the Red Cross Knight am



I. And we have fought in the Ho - ly Land, and we've



won the vic - to - ry! For with val - iant might did the



Christians fight, And made the proud Pa-gans fly!" Thou'rt welcome





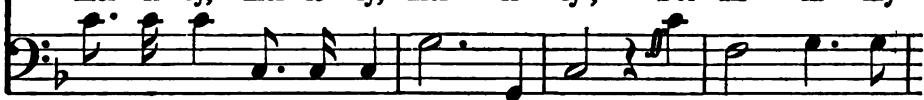
here, dear Red Cross Knight, dear Knight, Come, lay thy ar - mor



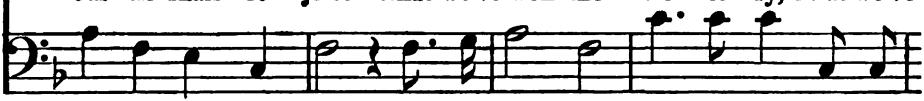
by, And, for the good ti - dings thou dost bring, We'll feast us



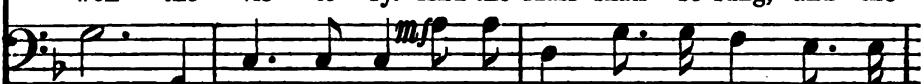
mer - ri - ly, mer - ri - ly, mer - ri - ly; For all in my

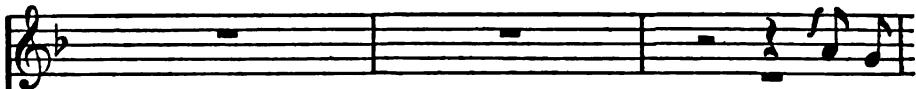


Cas - tle shall re - joice That we've won the vic - to - ry, That we've



won the vic - to - ry. And the Mass shall be sung, and the

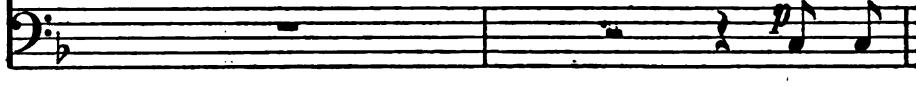




bells shall be rung, And the feast eat mer - ri - ly, mer - ri - ly. And the



Mass shall be sung, and the bells shall be rung, And the



feast, the feast eat mer - ri - ly. And the Mass shall be sung, and the



bells shall be rung, And the feast, the feast eat mer - ri - ly, the



feast eat mer - ri - ly, mer - ri - ly, mer - ri - ly.

adagio.



CHRISTMAS EVE.

MICHAEL HAYDN.

1st SOPRANO.

2nd SOP.

1. Sa - cred night! won-der-ful night! All the world feels thy might;

ALTO.

2. Sa - cred night! won-der-ful night! Far a - way on the height,

3. Sa - cred night! won-der-ful night! Son of God; Light of light!

TENOR.

BASS.

On - ly one yet wakes and prays, Looking on with ten - der gaze,

>even.

Shepherds in their lone - ly fold First the tid - ings glad unfold:
Pure and gen - tle in Thine eyes All Thy wealth of mer - cy lies

>even.

On her heav'n - ly Child, On her heav'n - ly Child.
 Christ, the Lord, has come! Christ, the Lord, has come!
 For a world re - deemed, For a world re - deemed.

THE SOLDIER.

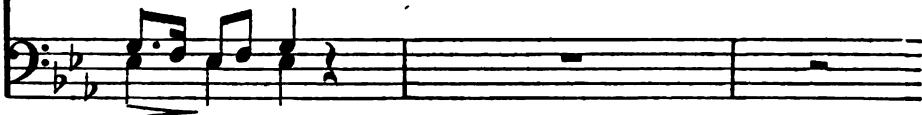
FR. SILCHER.

1. A fu - n'al march from muif - fled drums; How sad the
 2. In all the world my on - ly friend Is he whom
 3. He looks his last on earth so fair; Un - fal - t'ring
 4. Nine sol - diers aim with fa - tal might; Eight bul - lets

jour - ney the doomed one comes! O would that the cru - el
 now to his death they send; But first we pa -rade with
 mur - murs a last, sad prayer; In sor - row his com - rades
 miss in their dead - ly flight; All trem - ble with fear and



deed were done,—The wea - ry soul to its God had
drum and fife; Then we are read - y to take his
bind his eyes, So brave - ly, no - bly a sol - dier
si - lent dread; My ball is fa - tal, and he falls



flown, The wea - ry soul to its God had flown.
life, Then we are read - y to take his life.
dies, So brave - ly, no - bly a sol - dier dies.
dead, My ball is fa - tal, and he falls dead.



THE MOTHER.

JULIUS MAUR.



1. At peace in her grave the moth - er sleeps, While Springtime a -
2. They kneel by the flow'r - hid grave, and weep; But tears can-not
3. On high, where the sun - ny clouds ap - pear, The sor - row and





bove her its vig - il keeps. Two lit - tle ones in the
wak - en from death's long sleep! Un - heed - ed tears, now un -
grief find a list - 'ning ear; With ten - der pit - y the



world she has left, Of fa - ther, of moth - er, of all be - reft; Of
heed - ed the prayer, Not sor - row, not glad - ness can en - ter there, Not
Lord heeds their prayer, And folds them for-ev - er in heav'n - ly care, And



fa - ther, of moth - er, of all be - reft, Of all be - reft.
sor - row, not gladness can en - ter there, Can en - ter there.
folds them for - ev - er in heav'n - ly care, In heav'n - ly care.



THANK THE CREATOR.

FR. FERD. FLEMMING.



1. Thank the Ore - a - tor For His love un-chang-ing! Sin lost its
2. Praise ye the Sa - viour, Pit - i - ful and lov - ing! For our sal -
3. Praise ye the Spir - it! Unperceived, yet near us, Striv - ing in



pow - er, Love like His es - trang-ing ; Come, then, a - dor - ing,
 va - tion Life and glo - ry off - 'ring ; Come, then, a - dor - ing,
 sor - row Ev - er-more to cheer us ; Come, then, a - dor - ing,



Songs of glad - ness pour - ing, To the Ore - a - tor.
 Songs of glad - ness pour - ing, To the Re - deem - er.
 Songs of glad - ness pour - ing, Praise ye the Spir - it.



THE DESERTER.

FR. SILCHER.

1. By Stras-burg, on the height, My woes be - gan one
 2. O, fa - tal was the hour, That with re - sist - less
 3. The sol - diers saw me flee; What help now grief or
 4. Dear friends, when I am dead, Think of the spir - it

night; All lone - ly, where the stream is flow - ing, I
 power Bore me a - cross the moon - lit riv - er To
 plea! And sad - der was my doom than ev - er I
 fled,— And know, the shep - herd boy o'er yon - der, Whose
 poco anim.

stood, and sad - ly heard the shepherd blow - ing His al - pine horn.
 where the al-pine horn did thrill and quiv - er My life a - way.
 should have found within the shining riv - er: Now life, fare - well!
 song from distant hills to me did wan - der, Bears all the blame.

FREEDOM.

ALBERT METHFESSEL.



1. Why beat so wild - ly, heart, my heart? What comes so fair, ap -
 2. Thou art my treas - ure ev - er - more, What - ev - er may be -
 3. O Free - dom, with my trem - bling arm Un - to my heart I



peal - ing? A vis - ion bright from oth - er shores, In - to my
 tide thee; Thy pres - ence, like a shin - ing star, To high - er
 fold thee! For thee my fa - thers fought and bled, And bade me



bo - som steal - ing? A glo - rious presence that which comes To
 aims shall guide me; And if thy gold - en light must pale, And
 to up - hold thee. Con - temn thou not this arm so weak, This





me so poor and low - ly; For it is Free-dom that ap -
van-quished are thy he - roes, Then wel - come, for thy sake, the
poor, un-known de - fend - er,— Who heeds the names of them that



pears So fair, so pure and ho - ly; For it is Free-dom
death That stills de - feats and sor - rows; Then wel - come, for thy
help To build thy realm in splen - dor? Who heeds the names of



that ap-pears So fair, so pure and ho - - ly.
sake, the death That stills de - feats and sor - - rows.
them that help To build thy realm in splen - - dor?



STEADFAST BE, O FATHERLAND.

H. G. NÆGELL.

H. G. NAGELL

1. Stead-fast be, Stead-fast be, O Fa - ther - land! Stead-fast
2. Stead-fast be, Stead-fast be, O Fa - ther - land! Stead-fast

be, Stead - fast be, O Fa - ther - land! Stead - fast
be, Stead - fast be, O Fa - ther - land! Lead us,

in thy great - ness stand, Truth and jus - tice shield - ing;
one u - ni - ted band, High - er, high - er ev - er!

Stead - fast in tri - umphant right, With un-con-quered, dauntless might,
Stain-less be thy ra-diant fame; Let thy glo - ry be our aim,

Free-dom's, Free-dom's, Free-dom's weap-ons wield - ing! Stead-fast
 Free-dom, Free-dom, Free-dom be our treas - ure! Stead-fast
 etc.
 be, Stead - fast be, Stead - fast be, Stead - fast be, o
 be, etc.
 etc.
 Fa - ther - land, o Fa - ther - - land!

CHRISTMAS HYMN.

JOHANN KRUGER, 1857.

1. Sing, my soul, in ad - o - ra - tion, Hymns of
 2. Com - fort sweet, my soul, en - folds thee; Heav'n - ly



Hark! hark! far a - bove us soar - ing, Ra - diant
Spir - it, be this love de - serv - ing, Ev - er -



throng斯 ev - er - more sing to God, a - dor - ing.
more, all thy days, God and glad - ness serv - ing.



PIECES WITH ACCOMPANIMENTS.

SEE OUR OARS WITH FEATHER'D SPRAY.

Composed by SIR JOHN STEVENSON, Mus. Doc.

Andante scherzando.

See our Oars with feather'd spray, Sparkle in the beam of day;
See our Oars with feather'd spray, Sparkle in the beam of day;

Andante scherzando.

In our lit - tle Bark we glide Swiftly o'er the si - lent tide,
In our lit - tle Bark we glide Swiftly o'er the si - lent tide,

In our lit - tle Bark we glide Swift - ly o'er the si - lent tide,
In our lit - tle Bark we glide Swift - ly o'er the si - lent tide,

Swift - ly o'er the si - lent tide, si - lent tide.
Swift - ly o'er the si - lent tide, si - lent tide.

A musical score for four voices. The top three voices (Soprano, Alto, Tenor) sing in unison, indicated by a brace. The bass voice is below them. The music consists of four measures. The first three measures have a treble clef, two flats, and a common time signature. The fourth measure begins with a bass clef, two sharps, and a common time signature. The vocal parts enter on the third beat of each measure. The bass part enters on the fourth beat of the first measure. The vocal entries are marked with slurs and dynamic markings like sf and p .

yon - der lone and rock - y shore, The War - rior Her - mit

yon - der lone and rock - y shore, The War - rior Her - mit

The continuation of the musical score for the four voices. It consists of four measures. The top three voices (Soprano, Alto, Tenor) sing in unison, indicated by a brace. The bass voice is below them. The music continues from the previous section, maintaining the same clefs, key signatures, and time signatures. The vocal parts enter on the third beat of each measure. The bass part enters on the fourth beat of the first measure. The vocal entries are marked with slurs and dynamic markings like sf and p .



to re-store, the War - rior Her - mit to re - store.



to re-store, the War - rior Her - mit to re - store.



And sweet the morn - ing



And sweet the morn - ing



p



HIGH SCHOOL MUSIC READER.



breez - es blow, While thus in measur'd time we row, we



breez - es blow, While thus in measur'd time we row, we



row, we row, in measur'd time we row, we



row, we row, in measur'd time we row, we



row, we row, in measur'd time we row, we
row, we row, in measur'd time we row, we

pp

row, we row, we row.

row, we row, we row.

row, we row, we row.

A musical score page featuring four staves of music. The top three staves are in treble clef and the bottom staff is in bass clef. The key signature is B-flat major (two flats). Measure 1 consists of eighth notes followed by a rest. Measure 2 consists of eighth notes followed by a rest. Measure 3 consists of eighth notes followed by a rest. Measure 4 starts with a forte dynamic (f) and eighth notes, followed by a piano dynamic (pp) and eighth notes. Measure 5 consists of eighth notes followed by a rest.

HARK, THE CURFEW'S SOLEMN SOUND.

Composed by T. ATTWOOD.

A musical score for two voices and piano. The vocal parts are in treble and bass clef, and the piano part is in bass clef. The key signature is A major (two sharps). The tempo is indicated by a wavy line over the notes. The lyrics "Hark! hark! the Curfew's sol-emn sound," are repeated twice. The piano part includes a dynamic instruction "dolce." followed by a sustained note.

A continuation of the musical score. The vocal parts begin with "Si - - - lent dark - - - ness spreads a" followed by a fermata. This is followed by "Si - - - lent dark - - - ness spreads . . . a". The piano part features a sustained note at the end of the phrase. The dynamics "p" (piano) and "f" (forte) are indicated.

Musical score for two voices (Soprano and Alto) and piano. The vocal parts are in treble and bass clef respectively, both in G major (two sharps). The piano part is in treble and bass clef, also in G major. The lyrics are:

round. Heavy it beats on the lov - - - er's
round.

Continuation of the musical score. The vocal parts are in treble and bass clef respectively, both in G major (two sharps). The piano part is in treble and bass clef, also in G major. The lyrics are:

heart, Who leaves with a sigh his

A musical score for a two-part composition, likely for voice and piano. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and key signature of two sharps. The music consists of four measures per line, with a repeat sign and endings indicated. The lyrics describe a monk's dilemma over parting from his book.

tale half told; The por - ing monk and his book must
The por - ing
The por - ing monk and his book must
part, the por - ing monk and his book must
monk and his book must part, the por - ing
part, the por - ing monk and his book must

A musical score for two voices (Soprano and Alto) and piano. The music is in common time, key signature of one sharp (F#). The vocal parts are written in soprano and alto clefs. The piano part is at the bottom, featuring a bass clef. The vocal parts enter in pairs, with the soprano starting first. The lyrics describe a miser who locks his gold while labor sleeps. The piano accompaniment consists of eighth-note chords and sustained notes.

part, And fear - ful the mi - ser
monk, And fear - ful the mi - ser
part, And fear - ful the mi - ser locks his

Continuation of the musical score. The vocal parts continue their dialogue about the miser's actions. The piano accompaniment provides harmonic support with eighth-note chords.

locks his gold. . . . Now whilst labor sleeps, . . .
locks his gold. Now whilst labor sleeps,
gold, his gold. Now whilst la - bor

now whilst la - bor sleeps, and charm - - - ed
now whilst la - bor sleeps, and charm - - - ed
arcs.

sor - row, and charm - - - ed sor - row,
sor - row, and charm - - - ed sor - row,

mf Allegro.

O'er the dew - y
O'er the dew - y
mf
mf sva. di sotto.

green, by the glow-worm's light,
green, by the glow-worm's light,

A musical score for two voices and piano. The top staff is in G major (one sharp) and consists of two measures of eighth-note chords. The lyrics "dance the elves of night, dance the elves of" are written below the notes. The bottom staff is in C major (no sharps or flats) and consists of two measures of eighth-note chords. The piano part starts with a treble clef and one sharp, followed by a bass clef and one sharp. It features eighth-note chords in the right hand and sixteenth-note patterns in the left hand. A dynamic marking "f" is placed above the piano's first measure.

A continuation of the musical score. The top staff shows two measures of rests, followed by the lyrics "night," in both the treble and bass staves. The bottom staff shows two measures of rests. The piano part continues with eighth-note chords in the right hand and sixteenth-note patterns in the left hand, with a dynamic marking "f" above the piano's first measure of this section.

by the glow-worm's light,
 dance the elves of
 by the glow-worm's light,
 dance the elves of

A musical score for a voice and piano. The vocal part is in soprano clef, G major, and common time. The piano part is in bass clef, G major, and common time. The lyrics are: "heard, un - seen, by the glow-worm's
heard, un - seen, by the glow-worm's
un - heard, un - seen, by the glow-worm's". The piano part features eighth-note chords and sixteenth-note patterns. The dynamic is marked *p* (piano) at the beginning of the vocal line.

A continuation of the musical score. The vocal part continues with the lyrics: "light, un - heard, un - seen,
light, un - heard, un - seen,
light, un - heard, un - seen,". The piano part maintains its harmonic and rhythmic patterns from the previous section.

cres.

dance the elves of night, un - heard, un -

dance the elves of night, un - heard,

seen, un - heard, un - seen.

un - seen, un - heard, un - seen.

Musical score for two voices (Soprano and Alto) and piano. The key signature is A major (two sharps). The vocal parts enter at measure 5, singing "O'er the dew-y green," in measures 5-6 and 7-8. The piano accompaniment begins earlier, with a bass line starting in measure 1 and a treble line joining it in measure 4. Measure 9 is a repeat sign. Measures 10-11 show a continuation of the piano's rhythmic pattern. The vocal parts re-enter in measure 12 with "by the glow-worm's light," followed by "dance the elves of" in measure 13. The piano accompaniment continues throughout, providing harmonic support.

Continuation of the musical score. The vocal parts sing "by the glow-worm's light," in measures 12-13 and 14-15. The piano accompaniment provides harmonic support, with the bass line continuing through the measures. The vocal parts re-enter in measure 16 with "dance the elves of" followed by "ores." in measure 17. The piano accompaniment continues throughout, providing harmonic support.

A musical score for two voices (Soprano and Alto) and piano. The music is in common time, key signature of A major (three sharps). The vocal parts enter at measure 10. The piano accompaniment begins earlier, with a forte dynamic (f).

Soprano part (top line): night, dance the elves of night.

Alto part (second line): night, dance the elves of night, Yet . . .

Piano part (bottom line):

Detailed description: The score consists of four systems of music. The first system shows the piano accompaniment with a forte dynamic (f) and a treble clef. The second system starts with the soprano and alto voices. The third system continues the vocal parts. The fourth system concludes the vocal parts and begins the piano's harmonic progression.

Continuation of the musical score from page 246.

Text lyrics:

erect.
Yet where their midnight pranks have
..... where . . . their midnight pranks have
Yet where their midnight pranks have been, the cir-cled turf will be-

Piano part (bottom line):

Detailed description: This section continues the piano accompaniment from the previous page. It features eighth-note patterns in the bass line and sixteenth-note patterns in the treble line, providing harmonic support for the vocal parts.

A musical score for two voices (Soprano and Alto) and piano. The vocal parts are in treble and bass clef respectively, both in G major. The piano part is in bass clef. The music consists of four staves. The first three staves are for the voices, and the fourth staff is for the piano. The lyrics are as follows:

been, the cir - - - cled turf will be -
been, the cir - cled turf will be -
tray to - mor - row, will be - - tray to - mor -

The continuation of the musical score from the previous page. The vocal parts remain in treble and bass clef, and the piano part is in bass clef. The lyrics continue from the previous section:

tray to - - mor - row, Yet
tray to - - mor - row, Yet where . . .
row, to - - mor - row, Yet where their mid-night

A musical score for two voices and piano. The vocal parts are in treble and bass clef, and the piano part is in bass clef. The key signature is A major (two sharps). The lyrics describe a secret meeting place where the characters' midnight pranks have been discovered, and the piano accompaniment features eighth-note patterns.

where their midnight pranks have been, the
..... their midnight pranks have been, the
pranks have been, the cir - cled turf will be - tray to - mor - row,

A continuation of the musical score. The vocal parts are in treble and bass clef, and the piano part is in bass clef. The key signature changes to F# major (one sharp). The lyrics repeat the phrase "cir - cled turf will be - tray," followed by a new line "will be - tray to -". The piano accompaniment continues with eighth-note patterns.

cir - - - cled turf will be - tray, be -
cir - cled turf will be - tray, be -
will be - - tray, will be - tray to -

A musical score for voice and piano. The vocal part is in soprano clef, treble clef, and the piano part is in bass clef. The key signature is two sharps. The vocal line consists of three staves of lyrics: "tray to - mor - row, to - mor - row, to - mor - row," followed by "tray to - mor - row, to - mor - row, be -" and "mor - row, will be - tray, will be - tray, will be -". The piano accompaniment features eighth-note chords in the bass line, with dynamic markings *p* (piano) and *f* (forte).

A continuation of the musical score. The vocal part continues with "will be - tray to - mor - row, mor - row, to - mor - row," followed by "tray, be - tray to - mor - row, to - mor - row, to -" and "tray, be - tray to - mor - row, will be - tray, will be -". The piano accompaniment maintains the eighth-note chordal pattern in the bass line, with dynamic markings *f* and *p*.

A musical score for two voices (Soprano and Alto) and piano. The music is in common time, key signature of two sharps (F major). The vocal parts are written in treble and bass clefs respectively. The piano part is in bass clef. The vocal parts sing a repeating phrase: "to - mor - row, will be - tray to - mor - row," followed by "mor - row, will will be - tray to - mor - row," and then "tray, will be - tray, be - tray to - mor - row." The piano part provides harmonic support with sustained notes and chords. The vocal parts enter sequentially, with the Alto joining the Soprano in the second and third lines of the melody.

A continuation of the musical score from page 250. The vocal parts (Soprano and Alto) sing the phrase "will be - tray to - mor - row," followed by "will be - tray to - mor - row," and then "will be - tray to -". The piano part provides harmonic support with sustained notes and chords. The vocal parts enter sequentially, with the Alto joining the Soprano in the second and third lines of the melody.

The image shows three staves of musical notation. The top staff is in treble clef, the middle is in bass clef, and the bottom is also in bass clef. All staves have two measures of music followed by a repeat sign and two more measures. The lyrics "mor - row." are written below the first measure of each staff. The music consists of eighth and sixteenth note patterns. The dynamic "f" (forte) is indicated above the bass clef staff. The bottom staff has a thicker bass clef than the middle staff.

mor - row.

mor - row.

f

The image then continues with three more staves of musical notation, identical in structure (two measures, repeat sign, two more measures) and dynamics (forte dynamic above the bass clef staff), but without the lyrics "mor - row.".

MARK THE MERRY ELVES.

Composed by DR. CALLCOTT.

Allegretto.

Mark the mer - ry elves of fai - ry land,

Mark the mer - ry

Mark the mer - ry elves of fai - ry land,

Mark the mer - ry

*Allegretto.**p*
Sempre stacc.

elves of fai - ry land,

In the cold moon's gleam-y glance,

elves of fai - ry land,

In the cold moon's gleam-y glance,

dolce.

Musical score for two voices (Soprano and Alto) and piano. The vocal parts are in treble and bass clef respectively, and the piano part is in bass clef. The music consists of four staves. The first two staves are for the voices, with lyrics: "In the cold moon's gleam - y glance, In the cold moon's". The third and fourth staves are for the piano. The dynamic marking *f* is placed above the piano staff at the end of the section.

Continuation of the musical score. The first two staves show the voices continuing their melody. The third and fourth staves show the piano accompaniment. The lyrics "gleam - y glance, They with shad-ow - y mor - rice dance, They with" are repeated, with a dynamic marking *dolce.* above the piano staff.

The musical score consists of four staves of music. The top two staves are in treble clef, the third is in bass clef, and the fourth is also in bass clef. The lyrics are as follows:

 shad - ow - y mor - rice dance,

 shad - ow - y mor - rice dance, Soft mu - sic

dolce.

 Soft mu - sic dies a - long the

p *next.*

Soprano:
Soft mu - sic dies a -
dies a - long the land, Soft mu - sic dies, soft mu - sic dies a -
dim.

Bass:
des - ert land,

Piano:
Soft

Adagio.
dim.

long the des - ert land, a - long the des - - ert land,

long the des - ert land, a - long the des - - ert land,

mu - sic dies

Adagio.

cello voce. A

ad lib. cres.

a - long the des - ert land.

a - long the des - ert land.

Spirites.

Soon at peep of cres.

ad lib.

cello voce. cres.

cres. ad lib.

mf

p *Calando.* *dim.* *Spiritoos.*

cool - ey'd day, Soon the num'rous lights de - cay, Soon at

p

cool - ey'd day, Soon the num'rous lights de - cay, Soon at

p

sost.

p *cal.* *colla voce.* *mf*

Calando. *Adagio.*

peep of cool-ey'd day, Soon the num - 'rous lights de - cay.

peep of cool-ey'd day, Soon the num - 'rous lights de - cay.

Calando.

p *sost.*

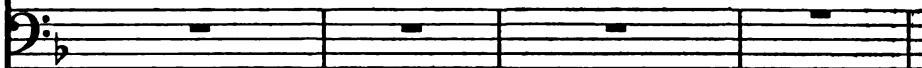
*Tempo primo.
deco.*



Mer - ri - ly, now mer - ri - ly, mer - ri - ly, now mer - ri - ly,



Mer - ri - ly, now mer - ri - ly, mer - ri - ly, now mer - ri - ly,



Tempo primo.



Af - ter the dew - y moon they fly, Mer - ri - ly, now



Af - ter the dew - y moon they fly, Mer - ri - ly, now



Musical score for two voices (Soprano and Alto) and piano. The vocal parts are in treble and bass clef respectively, and the piano part is in bass clef. The music consists of three staves. The first two staves are for the voices, and the third staff is for the piano. The vocal parts sing "mer - ri - ly, mer - ri - ly, now mer - ri - ly, Af - ter the" twice. The piano part provides harmonic support with eighth-note chords. The dynamic is marked *p* (piano).

mer - ri - ly, mer - ri - ly, now mer - ri - ly, Af - ter the
mer - ri - ly, mer - ri - ly, now mer - ri - ly, Af - ter the

Continuation of the musical score. The vocal parts sing "dew - y moon they fly, Af - ter the dew - y" twice. The piano part provides harmonic support with eighth-note chords. The dynamic is marked *p* (piano). The word "dolce." appears above the vocal line in the second measure of the second line of text. The word "next." appears below the vocal line in the third measure of the second line of text.

dolce.
dew - y moon they fly, Af - ter the dew - y
dew - y moon they fly, Af - ter the dew - y

Musical score for two voices (Soprano and Alto) and piano. The vocal parts are in treble clef, and the piano part is in bass clef. The music consists of four staves. The first two staves are vocal entries, and the last two staves are piano accompaniment. The vocal parts sing "moon they fly, Mer - ri - ly, now mer - ri - ly," twice. The piano part provides harmonic support with sustained notes and chords. Measure 4 features a dynamic change from piano to forte.

moon they fly, Mer - ri - ly, now mer - ri - ly,
moon they fly, Mer - ri - ly, now mer - ri - ly,

Continuation of the musical score. The vocal parts sing "mer - ri - ly, now mer - ri - ly," twice, with the piano providing harmonic support. Measures 5 and 6 show the vocal parts singing in unison. Measures 7 and 8 show the vocal parts singing in unison again. The piano part continues to provide harmonic support throughout.

mer - ri - ly, now mer - ri - ly, Af - ter the dew - y
mer - ri - ly, now mer - ri - ly, Af - ter the dew - y

moon they fly, Af-ter the dew-y moon they fly, they
 moon they fly, Af-ter the dew-y moon they fly, they
 they fly,

fly, they fly. fly.
 fly, they fly. fly.

1st. 2nd.
 1st. 2nd.
 1st. 2nd.
 1st. 2nd. 3rd. f ^{for} f

THE ERL KING.

Composed by DR. CALLCOTT.

Briskly.

Who is it that rides thro' the for-est so

mf

Who is it that rides thro' the for-est so

mf

fast, Whilst night glooms a-round him, whilst chill roars the



fast, Whilst night glooms a-round him, whilst chill roars the



A musical score for two voices (Soprano and Alto) and piano. The vocal parts are in treble and bass clef respectively, and the piano part is in bass clef. The music consists of four staves. The first two staves are for the voices, and the last two staves are for the piano. The vocal parts sing in unison. The piano part provides harmonic support with sustained notes and chords. The lyrics describe a father holding his young son in a stormy blast.

blast? The fa - ther, who holds his young son in his
blast? The fa - ther, who holds his young son in his

A continuation of the musical score from the previous page. The vocal parts (Soprano and Alto) sing in unison, and the piano part provides harmonic support. The lyrics describe a father holding his young son in his arms, with the piano providing a harmonic backdrop.

arm, And close in his man - tle has wrapt him up
arm, And close in his man - tle has wrapt him up

ALTO SOLO.

warm. Why trem - bles my dar - ling? why shrinks he with

SOPRANO SOLO.

fear? My fa - ther, my fa - ther, the Erl King is

Express.

near! The Erl King with his crown, and his beard long and

Express.

Musical score for the first section of "My child, you're deceiv'd". The score consists of three staves. The top staff is soprano, the middle staff is alto, and the bottom staff is bass. The key signature is one flat, indicating F major or D minor. The time signature is common time (indicated by a 'C'). The vocal parts sing in unison. The piano accompaniment features eighth-note chords in the bass and eighth-note patterns in the treble. Measure 1: Soprano: white. Alto: My child, you're de - ceiv'd by the va - pors of. Bass: (rest). Measure 2: Soprano: My child, you're de - ceiv'd by the va - pors of. Alto: (rest). Bass: (rest). Measure 3: Soprano: (rest). Alto: (rest). Bass: (rest).

Musical score for the second section of "My child, you're deceiv'd". The score consists of three staves. The top staff is soprano, the middle staff is alto, and the bottom staff is bass. The key signature changes to no sharps or flats (C major). The time signature remains common time. The vocal parts sing in unison. The piano accompaniment features eighth-note chords in the bass and eighth-note patterns in the treble. Measure 1: Soprano: night, My child, you're de-ceiv'd by the va - pors of night. Alto: (rest). Bass: (rest). Measure 2: Soprano: (rest). Alto: (rest). Bass: (rest). Measure 3: Soprano: night, My child, you're de-ceiv'd by the va - pors of night. Alto: (rest). Bass: (rest).

BASS SOLO.



If thou wilt, dear ba - by, with me go a - way, I'll

A continuation of the musical score for bass solo, consisting of three staves. The top staff shows a continuous eighth-note pattern. The middle staff has a bass clef and includes a dynamic instruction "p". The bottom staff continues the bass line.

give thee fine gar-ments, we'll play a fine play; Fine

A continuation of the musical score for bass solo, consisting of three staves. The top staff shows a continuous eighth-note pattern. The middle staff has a bass clef and includes a dynamic instruction "p". The bottom staff continues the bass line.

flow - ers are grow - ing, white, scar - let and blue, On the

A continuation of the musical score for bass solo, consisting of three staves. The top staff shows a continuous eighth-note pattern. The middle staff has a bass clef and includes a dynamic instruction "p". The bottom staff continues the bass line.

banks of yon riv - er, and all are for

SOPRANO SOLO.

Express.
My fa - ther, my fa - ther, and dost thou not

you.

Moderato.

hear, What words the Erl King whispers soft in my

hear, What words the Erl King whispers soft in my

ear? Oh, hush thee, my child, set thy bo - som at
Oh, hush thee, my child, set thy bo - som at

The musical score consists of two staves. The top staff uses a treble clef and has a dynamic marking of *pp*. The bottom staff uses a bass clef and also has a dynamic marking of *pp*. A brace groups the two staves together. The lyrics are written below the notes.

ease; Thou hear'st but the wil - lows when mur - murs the
ease; Thou hear'st but the wil - lows when mur - murs the

The continuation of the musical score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef, both in *pp* dynamic. The lyrics are written below the notes. The score is identical to the first section, starting with a treble clef and then switching to a bass clef.

breeze, Thou hear'st but the wil - lows when murmurs the breeze.
 breeze, Thou hear'st but the wil - lows when murmurs the breeze.
 breeze, Thou hear'st but the wil - lows when murmurs the breeze.
 breeze, Thou hear'st but the wil - lows when murmurs the breeze.

WHEN SHALL WE THREE MEET AGAIN.

Composed by M. P. KING.

Mæstoso.

The musical score consists of four staves. The top two staves are treble clef (C) and have six measures of rest. The third staff is bass clef (F) and contains a melodic line of eighth and sixteenth notes. The bottom staff is bass clef (F) and has six measures of rests. The lyrics "When shall we three meet a - gain, In thun-der, light'ning, or in" are centered below the bass staff. The dynamic marking "Mæstoso. p" is placed above the bass staff in the first measure of rests.

When, when shall we three meet a - gain,
In
When, when shall we three meet a - gain, In thun-der,
rain? When shall we three meet a - gain,

thunder, light'ning, or in rain, or in rain?
light'ning, or in rain, in thunder, light'ning, or in rain?
In thunder, light'ning, in thunder, light'ning, or in rain? When shall

Musical score for two voices (Treble and Bass) and piano. The vocal parts are in common time. The piano part is in common time at the top and 2/4 time at the bottom. The vocal parts begin with a rest followed by eighth notes. The lyrics are:

In thun-der, or in rain?
light'ning,
we three meet a - gain?
When shall

Continuation of the musical score. The vocal parts begin with a rest followed by eighth notes. The lyrics are:

in thun - der, or in rain?
light'ning?
we three meet a - gain?
When shall

Musical score for "When shall we three meet". The score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The first staff has a common time signature. The second staff begins with a common time signature and changes to a 6/8 time signature. The third staff has a common time signature. The fourth staff has a common time signature. The vocal line is as follows:

When shall we three meet, when shall we three meet a - gain, ..
When shall we three meet a-gain, when shall we three meet a - - gain, ..
we three meet a - gain, when shall we three meet a - - gain, ..

Musical score for "In thunder, lightning, or in rain". The score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The first staff has a common time signature. The second staff begins with a common time signature and changes to a 6/8 time signature. The third staff has a common time signature. The fourth staff has a common time signature. The vocal line is as follows:

.... In thunder, lightning, or in rain, in thun -
... In thun -der, lightning, or in rain, in thun -
.... In thun -der, lightning, or in rain, in thun - - -

A musical score for three voices (Soprano, Alto, Bass) and piano. The vocal parts are in common time, treble clef for Soprano and Alto, bass clef for Bass. The piano part is in common time, bass clef. The vocal parts sing "der, in thun - der, light-ning, or" three times. The piano part has dynamic markings *f*, *p*, *pp*.

der, in thun - der, light-ning, or
der, in thun - der, light-ning, or
der, in thun - der, light-ning, or

Continuation of the musical score. The vocal parts sing "in rain ?" twice, followed by "in rain ? When the hur ..." The piano part has a dynamic marking *f*. The vocal parts then sing a rhythmic pattern of eighth notes.

in rain ?
in rain ?
in rain ? When the hur



When the bat-tle's lost and won,



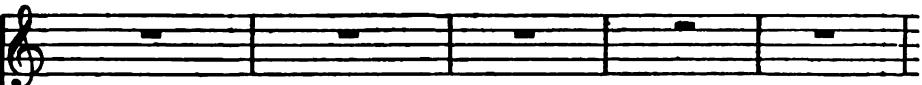
When the bat-tle's lost and won,



- - ly - bur - ly's done,

When the

A complex musical staff consisting of two staves grouped together by a brace. The top staff starts with a treble clef and contains six measures of music. The bottom staff starts with a bass clef and contains six measures of music. The music includes various note values such as quarter notes, eighth notes, and sixteenth notes, along with rests and dynamic markings like forte and piano.



hur - - - - - ly - bur - ly's done,



When the bat - tle's lost and won,
When the bat - tle's lost and won,
When the hur-ly - bur-ly's done, when the
When the hur-ly - bur-ly's done, when the bat - - tle's

When the hur - ly - bur - ly's done, when the bat - - tle's
When the hur - ly -
bat - - tle's lost and won, lost and

A musical score for two voices (treble and bass) and piano. The treble voice part is on the top staff, the bass voice part is on the bottom staff, and the piano part is on the middle staff. The music consists of four measures. The first measure has a fermata over the first note of the treble staff. The second measure has a fermata over the first note of the bass staff. The third measure has a fermata over the first note of the treble staff. The fourth measure has a fermata over the first note of the bass staff. The lyrics are: lost, lost and won, when the bur-ly's done, when the bat-tle's lost and won, when the bat - tle's won, lost, lost and won, when the

A continuation of the musical score from the previous page. It consists of four measures. The first measure has a fermata over the first note of the treble staff. The second measure has a fermata over the first note of the bass staff. The third measure has a fermata over the first note of the treble staff. The fourth measure has a fermata over the first note of the bass staff. The lyrics are: bat - tle's lost and won, when the bat-tle's lost and lost and won, when the bat - tle's lost and bat - tle's lost and won, when the bat - tle's lost and

won, when the bat - tle's lost, when the bat - tle's

won, when the bat - tle's

won,

lost and won, when the
 lost and won, when the bat - tle's
 when the bat - tle's lost, when the
 f

A musical score consisting of two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. The music is in common time. The lyrics are:

bat - tle's lost and won,
lost, lost, . . . and won, when the bat - tle's lost and
bat - tle's lost and won, and
won, and won,
won, when the bat - tle's lost and won, when the
won, and won,
and p

A musical score consisting of two staves of vocal music with piano accompaniment. The top staff uses a treble clef and the bottom staff uses a bass clef. The vocal parts are in common time. The piano part is in common time and includes a bass line. The lyrics are as follows:

when the bat - tle's lost and won,
bat - tle's lost, when the bat - tle's lost and won,
when the
when the bat - tle's lost and won.
when the bat - tle's lost, lost ... and won.
bat - tle's lost, when the bat - tle's lost and won.

FAR AWAY THE CAMP FIRES BURN.

MERCADANTE,

MERCADANTE.

1. Far a-way the camp fires burn;
2. Onward, broth-ers, for the right;

1. Far a-way the camp fires burn;
2. Onward, broth-ers, for the right;

mf

mf

mf Ped.

We can see their ruddy light,
Bless-ings on you as you go; From the dis-tant
Pan-o-plied for

We can see their ruddy light,
Bless-ings on you as you go; From the dis-tant
Pan-o-plied for

* Ped.

Ped.

hill-tops flash, Bright'ning up the brow of night.
freedom's fight, Naught but bless - - ing shall you know.

hill-tops flash, Bright'ning up the brow of night.
freedom's fight, Naught but bless - - ing shall you know.

There our brave boys watch and wait, While at home both night and
From our al - tars prayers a - rise; From our homes shall songs as -

There our brave boys watch and wait, While at home both night and
From our al - tars prayers a - rise; From our homes shall songs as -

*
Ped.

day,
cend:

Mem'ries sweet we
He who rul - eth treasure up, . . .
in the skies,

day,
cend:

Mem'ries sweet we
He who rul - eth treasure up, . . .
in the skies,

Fed.

tempo.
ad lib.

Of the ab - sent far a - way: There our brave boys
Shall your ev - 'ry step de-fend: From our al - tars

Of the ab - sent far a - way: There our brave boys
Shall your ev - 'ry step de-fend: From our al - tars

Fed.

tempo.
ad lib.

watch and wait,
 prayers a-rise ;
 While at home, both night and day,
 From our homes shall songs as - cend ;

watch and wait,
 prayers a-rise ;
 While at home, both night and day,
 From our homes shall songs as - cend ;

Mem'ries sweet we
 He who rul - eth treasure up,
 in the skies, Of the ab - sent far a -
 Shall your ev'ry step de -

Mem'ries sweet we
 He who rul - eth treasure up,
 in the skies, Of the ab - sent far a -
 Shall your ev'ry step de -

Ped.

way. fend. Thus, while they afar for freedom fight, Our
way. fend. Thus, while they afar for freedom fight, Our

spir - its yet shall ev - er yearn For that hap - py
spir - its yet shall ev - er yearn For that hap - py

loc.

Musical score for two voices (Soprano and Alto) and piano. The vocal parts are in treble clef, and the piano part is in bass clef. The key signature is one sharp (F#). The tempo is indicated as *Adagio*. The lyrics are:

day, when they shall all vic - to - ri - ous re -
day, when they shall all vic - to - ri - ous re -

Continuation of the musical score. The lyrics are:

turn. O, hast - - en, hap - py day! O,
turn. O, hast - - en, hap - py day! O,

The piano part includes dynamic markings *f* and **f*, and performance instructions *ped.* and **ped.*

Hast - - - en, fair - est day!

O, hasten, hap-py

Soprano part (Sva.)

Bass part (Pod.)

Accompaniment (Piano)

day!

Accompaniment (Piano)

Accompaniment (Piano)

Accompaniment (Piano)

FIVE TIMES BY THE TAPER'S LIGHT.

Composed by STEPHEN STORACE.

BASS SOLO.

Five times by the taper's light The

hour - glass I have turn'd to - night, Five

times by the taper's light The hour - glass we have turn'd to -

times by the taper's light The hour - glass we have turn'd to -

times by the taper's light The hour - glass we have turn'd to -

night! Where's father?

night!

night!

He's gone out to roam ;

A musical score for two voices and piano. The vocal parts are in treble clef, and the piano part is in bass clef. The key signature is one sharp. The music consists of four staves. The first two staves show a vocal line starting with eighth notes followed by rests, with a piano accompaniment below. The third staff begins with a vocal entry: "If he have luck, He'll bring a buck Up - on his lust - y shoul-ders". The fourth staff continues the vocal line with lyrics: "Home! Home! he comes not home.". The piano part features eighth-note chords and sustained notes. The score concludes with a final piano cadence.

If he have luck, He'll bring a buck Up - on his lust - y shoul-ders

Home! Home! he comes not

home.

A musical score for a three-part setting (Treble, Alto, Bass) in common time, G major. The vocal parts are supported by a piano accompaniment.

The vocal parts sing:

- Home. (Treble)
- Hark! (Alto)
- Home. (Treble)
- Hark! (Alto)
- Hark! (Bass)
- Hark! (Alto)
- Hark! (Bass)
- wood-land vale be - low, (Treble)
- from the woodland vale be - (Alto)
- wood-land vale be - low, (Treble)
- from the (Alto)
- from the (Bass)

Piano accompaniment dynamics include *mf*, *p*, *pp*, and *p*.

A musical score for two voices (Treble and Bass) and piano. The music is in common time, key signature of one sharp (F#). The vocal parts are written in black ink on five-line staves. The piano part is written in brown ink on a single staff below the vocal staves. The vocal parts begin with "low, The dis-tant clock sounds dull," followed by "woodland vale be-low," and "The dis-tant clock sounds woodland vale be-low." A brace groups the two vocal staves. The piano part consists of eighth-note chords.

low, The dis - tant clock sounds dull,
woodland vale be - low, The dis - tant clock sounds
woodland vale be - low, The dis - tant clock sounds

The continuation of the musical score. The vocal parts begin with "dull, sounds dull and slow." This is followed by two more lines of text: "dull, sounds dull and slow." and "dull, sounds dull and slow." The piano part continues with eighth-note chords. The word "wall." appears at the end of the piano part's line.

dull, sounds dull and slow.
dull, sounds dull and slow.
dull, sounds dull and slow.
wall.

Mf — *p*

Bome!

Mf — *p*

Bome!

Mf — *p*

Bome!

Bome!

p

dim.

Bome!

dim.

Bome!

dim.

Bome!

Bome!

pp

pp

pp

pp

pp

ppp

Morando.

YE SHEPHERDS, TELL ME.

Composed by J. MAZZINGHI.

Larghetto Grazioso con moto.

Musical score for piano and soprano solo. The piano part consists of two staves: treble and bass. The soprano part is on a single staff above the piano. The key signature is A major (two sharps). The time signature is common time (indicated by '4'). The tempo is Larghetto Grazioso con moto. The vocal line begins with a dotted half note followed by eighth notes. The piano accompaniment features eighth-note chords in the treble staff and eighth-note patterns in the bass staff. Two dynamic markings 'dolce.' appear in the piano part.

Soprano Solo.

Soprano Solo section. The soprano part begins with a dotted half note followed by eighth notes. The piano part consists of two staves: treble and bass. The key signature is A major (two sharps). The time signature is common time (indicated by '4'). The vocal line continues with 'Ye shep - herds,' followed by a piano dynamic marking 'dim.'. The piano accompaniment features eighth-note chords in the treble staff and eighth-note patterns in the bass staff.

tell . . . me, tell me, have you seen,

Continuation of the soprano solo. The soprano part begins with a dotted half note followed by eighth notes. The piano part consists of two staves: treble and bass. The key signature is A major (two sharps). The time signature is common time (indicated by '4'). The vocal line continues with 'tell . . . me, tell me, have you seen,' followed by a piano dynamic marking 'dim.'. The piano accompaniment features eighth-note chords in the treble staff and eighth-note patterns in the bass staff.

have you seen My Flo - ra pass this

way? In shape and feature

dolce.

beau - - - ty's Queen, In

The musical score consists of three staves of music. The top staff has a treble clef, a key signature of two sharps, and a common time signature. It contains a melody line with various note values and rests, accompanied by a harmonic bass line below it. The middle staff continues the melody and harmonic bass. The bottom staff provides harmonic support with sustained notes. The lyrics are integrated into the music, appearing below the corresponding melodic lines. The first two staves have a single bracket underneath them, while the third staff is unbracketed. The word "dolce." is placed under a specific group of eighth-note chords in the middle staff.

A musical score for a vocal part and piano accompaniment. The vocal part is in treble clef, and the piano part is in bass clef. The key signature is two sharps. The vocal line includes lyrics: "pas - to - ral, in pas - to - ral ar - ray." The piano accompaniment consists of harmonic chords and bass notes.

CHORUS.

A musical score for a vocal part and piano accompaniment. The vocal part is in treble clef, and the piano part is in bass clef. The key signature is two sharps. The vocal line repeats the chorus lyrics: "Shepherds, tell me, tell me, tell me, have you seen, Shepherds, tell me, tell me, tell me, have you seen, Shepherds, tell me, tell me, tell me, have you seen," followed by a dynamic marking *fp*. The piano accompaniment provides harmonic support with sustained notes and rhythmic patterns.

dol.

have you seen my Flo - ra pass this
tell me, have you seen my Flo - ra pass this
have you seen, have you seen my Flo - ra pass this

dol. dim.

way? have you seen, tell me, shep-herds, have you
way? shep - - herds, tell me, have you
way? have you seen, tell me, shep-herds, have you

dol.

Musical score for two voices (Soprano and Alto) and piano. The vocal parts are in common time, treble clef, and G major (two sharps). The piano part is in common time, bass clef, and G major (two sharps). The vocal parts enter in measures 1 and 2, singing "seen, tell me, have you seen my Flo - ra pass this". The piano part begins in measure 3, dynamic *p*, with a sustained note followed by eighth-note chords. Measures 4-5 show eighth-note chords in the piano. Measure 6 starts with *fp*, followed by eighth-note chords. Measure 7 starts with *del.*, followed by eighth-note chords. Measure 8 starts with *Lento.*, followed by eighth-note chords.

Continuation of the musical score. The vocal parts sing "way?" in measures 9 and 10. The piano part continues with eighth-note chords. Measure 11 starts with *p*, followed by eighth-note chords. Measure 12 ends with a dynamic *dim.* and a piano roll pattern.

ALTO SOLO.

A wreath a - round her head, a - round her head she
wore,— Carna - - - tion, li - - ly,
li - - - ly, rose, And in her

The musical score consists of three staves. The top staff is for the Alto Solo, starting with a treble clef, a key signature of two sharps, and a common time signature. The middle staff is for the Piano, showing bass notes and a dynamic marking 'p' (piano). The bottom staff is also for the Piano, showing bass notes. The vocal line begins with a dotted half note followed by eighth notes. The piano accompaniment provides harmonic support with sustained notes and chords. The lyrics are integrated into the vocal line, with some words like 'Carnation' and 'rose' having multiple syllables. The vocal line ends with a melodic flourish over a sustained piano chord.

hand a crook she bore, And

sweets her breath.. com - pose

BASS SOLO.

The beau - teous, the beau - teous wreath that decks, that decks her

head Forms her de - scrip - tion,

her de-scrip-tion true. Hands li-ly-

SVA. SVA.

white, Lips crim - son - red, And

SVA. SVA. SVA.

Repeat Chorus.

cheeks of ro - - sy, ro - - sy hue.

SVA. SVA. SVA.

AS, WHEN THE WEARY TRAVELLER GAINS. L. M.

1. As, when the wea - ry trav - 'ler gains The height of some com-
 2. Thus, when the Christian pil - grim views By faith his man - sion
 3. The thought of home his spir - it cheers: No more he grieves for

mand - ing hill, His heart re - vives, if o'er the plains
 in the skies, The sight his faint - ing strength re - news,
 trou - bles past; Nor a - ny fu - ture tri - als fears,

He sees his home, tho' dis - tant still,
 And wings his speed to reach the prize.
 So he may safe ar - rive at last. A - men.

ARISE, MY SOUL. L. M.

1. A - rise, my soul, with rap - ture rise, And,
 2. And may this day, in - dul - gent Power, Not
 3. Then let me serve Thee all my days, And

fill'd with love and fear, a - dore The aw - ful Sov'reign
 i - dly pass, nor fruit - less be; But may each swift - ly
 may my zeal with years in - crease: For pleas - ant, Lord, are

of the skies, Whose mer - cy lends me one day more.
 fly - ing hour Still near - er bring my soul to Thee.
 all Thy ways And all Thy paths are paths of peace. A - men.

SHEPHERD OF SOULS. C. M.

1. Shep - herd of souls, re - fresh and bless Thy
 2. We would not live by bread a - lone, But

cho - sen pil - grim flock, With man - na in the
 by that word of grace, In strength of which we

wil - der - ness, With wa - ter from the rock.
 tra - vel on To our a - bid - ing place. A - men.

AWAKE, MY SOUL, AND WITH THE SUN. L. M.

1. A - wake, my soul, and with the sun Thy
 2. By in - flu - ence of light di - vine, Let
 3. Lord, I my vows to Thee re - new; Dis-

dai - ly stage of du - ty run; Shake off dull sloth and
 thy own light to oth - ers shine; Re - flect all heaven's pro-
 perse my sins as morn - ing dew; Guard my first springs of

joy - ful rise To pay thy morning sac - ri - fice.
 pi - tious rays In ar - dent love and cheer - ful praise.
 thought and will, And with Thy - self my spir - it fill.

MY OPENING EYES WITH RAPTURE SEE. L. M.

1. My op' - ning eyes with rap - ture see The dawn of
2. I yield my heart to Thee a - lone, Nor would re-

Thy re - turn - ing day; My tho'ts, O God, as - cend to Thee,
ceive an - oth - er guest; E - ter - nal King! e-rect thy throne,

While thus my ear - ly vows I pay.
And reign sole mon - arch in my breast. A - men.

FORTH IN THY NAME, O LORD, I GO. L. M.

1. Forth in Thy name, O Lord, I go, My dai - ly
 2. The task Thy wis - dom hath as-signed, O, let me
 3. Give me to bear Thy ea - sy yoke, And ev' - ry

la - bor to pur - sue; Thee, on - ly Thee, re -
 cheer - ful - ly ful - fill; In all my works Thy
 mo - ment watch and pray; And still to things e -

solved to know, In all I think, or speak, or do.
 presence find, And prove Thy good and per - fect will.
 ter - nal look, And has - ten to Thy glo - rious day. A - men.

LIFT UP YOUR HEADS. C. M.

1. Lift up your heads, e - ter - nal gates, Un -
 2. Who is the King of glo - ry? who? The
 3. Who is the King of glo - ry? who? The

fold, to en - ter - tain The King of glo - ry;
 Lord, for strength re - nowned; In bat - tle migh - ty;
 Lord of hosts re - nowned; Of glo - ry He a -

see! He comes, With His ce - lest - tial train.
 o'er His foes E - ter - nal Vic - tor crown'd.
 lone is King, Who is with glo - ry crown'd. A - men.

JOY TO THE WORLD. C. M.

1. Joy to the world! the Lord is come; Let
 2. Joy to the world! the Saviour reigns; Let
 3. He rules the world with truth and grace, And

earth receive her King; Let ev'ry heart pre-
 men their songs em - ploy; While fields and floods, rocks,
 makes the na - tions prove The glo - ries of His

pare Him room, And heav'n and na - ture sing.
 hills and plains Re - peat the sound - ing joy.
 right - eous - ness, And won - ders of His love. A - men.

WHEN ALL THY MERCIES. C. M.

1. When all Thy mer - cies, O my God, My
 2. O how shall words with e - qual warmth The
 3. Through all e - ter - ni - ty, to Thee A

ris - ing soul sur - veys, Trans - port - ed with the
 grat - i - tude de - clare That glows with - in my
 joy - ful song I'll raise; But oh ! e - ter - ni -

view, I'm lost In won - der, love, and praise.
 rav - ished heart ? But Thou canst read it there.
 ty's too short To ut - ter all Thy praise. Amen.

LORD, FOR EVER AT THY SIDE. 7s.

1. Lord, for - ev - er at Thy side Let my place and
 2. Meek - ly may my soul re - ceive All Thy spir - it
 3. Hum - ble as a lit - tle child, Wean - ed from the

por - tion be; Strip me of the robes of pride,
 hath re - vealed; Thou hast spok - en — I be - lieve,
 moth - er's breast, By no sub - tile - ties be - guiled,

Clothe me with hu - mil - i - ty.
 Though the O - ra - cle be sealed.
 On Thy faith - ful word I rest. A - men.

SONGS OF PRAISE THE ANGELS SANG. 7s.



lu - jahs rang, When Je - ho - vah's work be - gun,
Peace was born; Songs of praise a - rose when He
crown that day; God will make new heav'ns and earth;



When He spake and it was done.
Cap - tive led cap - tiv - i - ty.
Songs of praise shall hail their birth. A - men.

CHILDREN OF THE HEAVENLY KING. 7a.

1. Chil - dren of the heav'n - ly King, As ye jour - ney,
 2. We are trav - 'ling home to God, In the way the
 3. Lord, o - be - dient - ly we go, Glad - ly leav - ing

sweet - ly sing; Sing your Sav - iour's wor - thy praise,
 fa - thers trod; They are hap - py now, and we
 all be - low; On - ly Thou our lead - er be,

Glo - rious in His works and ways.
 Soon their hap - pi - ness shall see.
 And we still will fol - low Thee. A - men.

PRAISE TO GOD. Six 7s.

1. { Praise to God, im - mor - tal praise, For the love that
 Boun - teous source of ev - 'ry joy, Let thy praise our
 2. { All the bless - ings of the fields, All the stores the
 Flocks that whit - en all the plain, Yel - low sheaves of
 3. { Peace, pros - per - i - ty and health, Pri - vate bliss and
 Knowl - edge, with its glad'ning streams, Pure re - lig - ion's

{ crowns our days;
 tongues em - ploy; } All to Thee, our God, we owe,
 { gar - den yields, } Lord, for these our souls shall raise
 { rip - ened grain; } Lord, for these our souls shall raise
 { pub - lic wealth, } Lord, for these our souls shall raise
 { ho - lier beams; }

Source whence all our bless - ings flow.
 Grate - ful vows and sol - emn praise.
 Grate - ful vows and sol - emn praise. A - men.

JOY FILLS THE DWELLING OF THE JUST. C. M.

1. Joy fills the dwell - ing of the just, Whom
 2. Then o - pen wide the tem - ple gates, To
 3. That which the build - ers once re - fus'd, Is

The musical notation consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. It contains six measures of music, each ending with a vertical bar line. The bottom staff uses a bass clef and also has a key signature of one sharp. It contains five measures of music, each ending with a vertical bar line. The lyrics are aligned with the end of each measure.

God has saved from harm; For won - drous things are
 which the just re - pair, That I may en - ter
 now the Cor - ner - stone: This is the won - drous

The musical notation consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. It contains six measures of music, each ending with a vertical bar line. The bottom staff uses a bass clef and also has a key signature of one sharp. It contains five measures of music, each ending with a vertical bar line. The lyrics are aligned with the end of each measure.

brought to pass By His Al - migh - ty arm.
 in, and praise My great De - liv - 'rer there.
 work of God, The work of God a - lone. A - men.

The musical notation consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. It contains six measures of music, each ending with a vertical bar line. The bottom staff uses a bass clef and also has a key signature of one sharp. It contains five measures of music, each ending with a vertical bar line. The lyrics are aligned with the end of each measure.

FATHER, WHATE'ER OF EARTHLY BLISS. C. M.

1. Fa - ther, what - e'er of earth - ly bliss Thy
 2. Give me a calm and thank - ful heart, From
 3. Let the sweet hope that Thou art mine, My

sov - 'reign will de - nies, Ac - cept - ed at Thy
 ev - 'ry mur - mur free; The bless - ings of Thy
 path of life at - tend: Thy pres - ence thro' my

throne of grace, Let this pe - ti tion rise:
 grace im - part, And let me live to Thee.
 jour - ney shine, And crown my jour-ney's end. A - men.

THY WAY, NOT MINE, O LORD. 6a.



1. Thy way, not mine, O Lord, How-ev-er dark it be!
 2. I dare not choose my lot; I would not, if I might;
 3. Not mine, not mine the choice, In things or great or small;



Lead me by thine own hand, Choose out the path for me.
 Choose Thou for me, my God; So shall I walk a-right.
 Be Thou my guide, my strength, My wisdom, and my all. A-men.



NOW THANK WE ALL OUR GOD. P. M.



1 { Now thank we all our God, With hearts and hands and voi - ces,
 Who wond'rous things hath done, In whom His world re-joic - es;
 2 { O may this bounteous God Thro' all our life be near us,
 With ev - er - joy-ful hearts, And blessed peace to cheer us;



Who from our mother's arms Hath bless'd us on our way,
And keep us in His grace, And guide us when perplex'd,

With countless gifts of love, And still is ours to - day.
And free us from all ills In this world and the next. A-men.

SPIRIT OF MERCY, TRUTH, AND LOVE. L. M.

1. Spir - it of mer - ey, truth and love, O shed Thine
2. In ev - 'ry clime, by ev - 'ry tongue, Be God's sur-

influence from a - bove; And still from age to age con - vey
passing glo - ry sung; Let all the list - ning earth be taught

The won - ders of Thy sa - cred day.
The won - ders by our Sav - iour wrought. A - men.

FOR EVER WITH THE LORD. S. M.

1. For ev - er with the Lord! A - men, so let it be! Life
2. My Father's home on high, Home of my soul, how near, At
3. Ah, then my spir - it faints To reach the land I love, The
4. Yet clouds will in - ter - vene, And all my pros - pect flies; Like
5. A - non the clouds de - part, The winds and wa - ters cease, And

from the dead is in that word ; 'Tis im - mor-tal - i - ty.
times to faith's far-see-ing eye Thy gold-en gates ap - pear!
bright in-her - i - tance of saints, Je - ru - sa - lem a - bove.
Noah's dove, I flit between Rough seas and stormy skies.
sweetly o'er my gladden'd heart Expands the bow of peace. A - men.

O THOU, TO WHOSE ALL-SEARCHING SIGHT. L. M.

1. O Thou, to whose all - search - ing sight The dark-ness
2. If in this dark-some wild I stray, Be Thou my

shineth as the light, Search, prove my heart; it pants for Thee;
light, be Thou my way; No foes, no vi - o - lence I fear,

O, burst these bonds and set it free.
No harm, while Thou, my God, art near. A - men.

MORNING HYMN. C. M.

1. Now that the sun is beam - ing bright, Im-
 2. And while the hours in or - der flow, Se-
 3. And grant that to Thine hon - or, Lord, Our

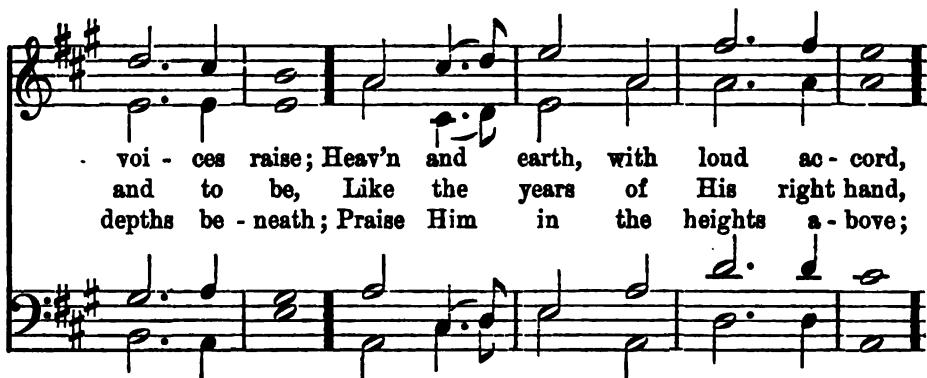
plore we, bend - ing low, That He, the un - cre-
 cure - ly keep, O God, Our hearts, be - leag - uered
 dai - ly toil may tend; That we be - gin it

a - ted Light, May guide us as we go.
 by the foe That tempts our ev - 'ry road.
 at Thy word, And in Thy fa - vor end. A - men.

ALL YE NATIONS, PRAISE THE LORD. 7s.



1. All ye na -tions, praise the Lord; All ye lands, your
2. For His truth and mer - cy stand, Past, and pres - ent,
3. Praise Him, ye who know His love; Praise Him from the



O LET TRIUMPHANT FAITH DISPEL. C. M.

1. O let tri - umph - ant faith dis - pel The
 2. He who His on - ly Son gave up To
 3. And He who died hath ris'n a - gain, Tri-

fears of guilt and woe; If God be for us,
 death, that we might live, Shall He not all things
 triumph - ant from the grave; At God's right hand for

God the Lord, Who, who shall be our foe?
 free - ly grant, That bound-less love can give?
 us He pleads, Om - ni - po - tent to save. A - men.

AS SHADOWS CAST. C. M.



1. As shad - ows cast by cloud and sun Flit
 2. And while the years, an end - less host, Come
 3. Yet doth the Star of Beth - lehem shed A
 4. O Fa - ther! may that ho - ly star Grow



in the sum - mer grass, So in Thy sight, Al -
 press - ing swift - ly on, The bright - est names that
 lus - tre pure and sweet; And still it leads, as
 ev - 'ry year more bright, And send its glo - rious



might - y One, Earth's gen - e - ra - tions pass.
 earth can boast, Just glis - ten and are gone.
 once it led, To the Mes - si - ah's feet.
 beams a - far To fill the world with light. A - men.



HOLY, HOLY, HOLY! LORD GOD ALMIGHTY! P. M.

1. Ho - ly, ho - ly, ho - ly! Lord God Al - mighty!
 2. Ho - ly, ho - ly, ho - ly! All the saints a - dore Thee,

Ear - ly in the morn - ing Our song shall rise to Thee:
 Cast - ing down their gold - en crowns A - round the glas - sy sea;

Ho - ly, ho - ly, ho - ly! mer - ci - ful and mighty!
 On - ly Thou art ho - ly; there is none be - side Thee,

Which wast, and art, and ev - er-more shalt be.
 Per - fect in Power, in love and pu - ri - ty. A - men.

FROM ALL THAT DWELL BELOW THE SKIES. L. M.

1. From all that dwell be - low the skies, Let the Cre-
 2. E - ter - nal are Thy mer - cies, Lord; E - ter - nal

a - tor's praise a - rise; Let the Re - deemer's name be sung,
 truth at - tends Thy word; Thy praise shall sound from shore to shore,

Through ev - 'ry land, by ev - 'ry tongue.
 Till suns shall rise and set no more. A - men.



HOW CAN I SERVE MY COUNTRY BEST?

Cheerfully.

ARMIN FRUEH.

mf

1. How can I serve my na-tive land? Is it by tak-ing sword in
2. My na-tive coun-try to be-friend, Must I my time and treas-ure

mf

hand, Our bound'ry-line help to ex-tend, No mat-ter whom we may of-spend! My coun-try's wel-fare to pro-mote, Must I teach peo-ple how to

SOLI.

p

mf

fend? 'Tis not the sword that you should use To serve your na-tive vote? 'Tis not by world-ly care nor pride You serve your coun-try

CHORUS.

f

land; By in-dus-try, with love and truth, The na-tion firm will stand.
best; Keep truth and hon-or by your side, And leave to God the rest.

f

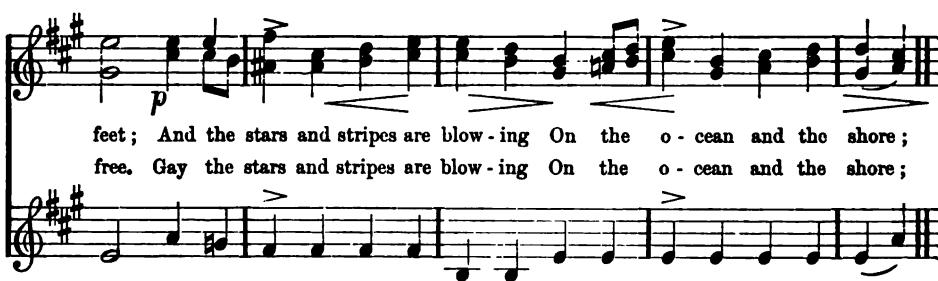
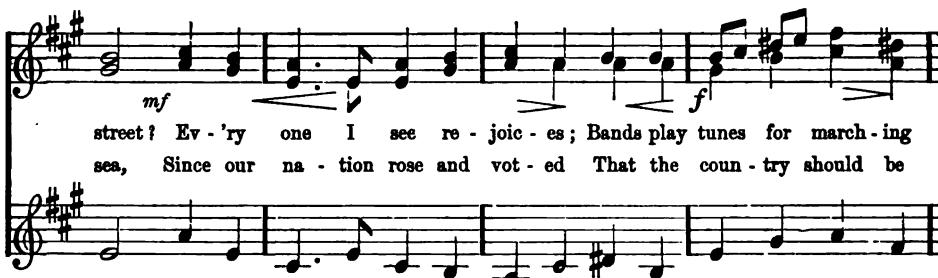
By in-dus-try, with
Keep truth and hon-or

3. How can I serve my countrymen?
By my example, word, or pen,
Should I not teach them all to try
To act with truth and honesty?

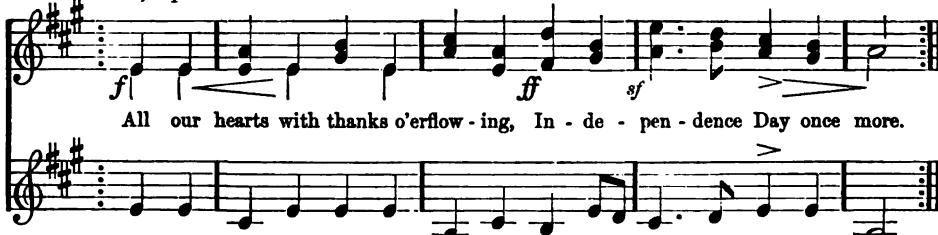
To serve the Lord and do his will
Is highest work for man;
His truth in every heart instil
By every means you can.

INDEPENDENCE DAY.

BERNHARD KLEIN.

Joyfully.

SOLI; repeat in CHORUS.



3. It was then our youthful nation
 Raised its consecrated hand,
 Sealed with blood the Declaration
 Of her Independence grand.
 Gay the stars and stripes are blowing, etc.

4. Let us join those happy voices
 That are shouting in the street;
 Ev'ry freeman's heart rejoices;
 Bright beams ev'ry eye we meet.
 Gay the stars and stripes are blowing, etc.

SONG FOR DECORATION DAY.

FRIEDRICH SILCHER.

Slow March.

p

1. We vis - it the graves of our sol - diers to - day, While
p

na-ture is robed with the beau-ty of May; We'll car - ry of flowers the

bright - est with care, Of ten - der af - fec - tion the

em-blems so fair, Of ten - der af - fec - tion the em-blems so fair.

2.

Though strangers with comrades lie mingled in sleep,
 The soil where they rest we will sacredly keep ;
 For in the great conflict they stood side by side,
 Together they fought and together they died.
 Together they fought and together they died.

3.

Now anthems of praise and thanksgiving we sing,
 While garlands and wreaths in profusion we bring ;
 And thousands will bless, from each station in life,
 The gallant and noble who fell in the strife.
 The gallant and noble who fell in the strife.